musical
COURIER

New Scores Premiered In Venice

Spotlight on Worcester... 1948 Festival

Should West Have All-Season Opera?

NOVEMBER 15, 1948
25 cents

Adelaide Van Wey, Contralto

Musical Moments

HERE and ABROAD

FELICITATIONS BACKSTAGE. Gaetano Merola, general director of the San Francisco Opera, congratulates Astrid Varnay on her appearance in the Coast city in the title role of La Gioconda, her first portrayal of an Italian role in the United States. (Photo by Strohmeyer)

IN NEW PROGRAM
Susie Michael, pianist and narrator, and Maurice Friedman, baritone, creators of The Cavalcade of Jewish Music, present A Cavalcade of Zionism, covering nearly 2,000 years. They appear in Carnegie Recital Hall on Dec. 9; have visited Connecticut and upper New York since September, and will go to Washington, Detroit, Chicago, Cleveland, and to the Pacific Coast in March. (Photo by Voss)

STEFANIA BATORY,
Polish-American soprano, en route to Buffalo, N. Y., where she was soloist with the St. John Kanty Chorus, John J. Lezon, director, Oct. 3. Miss Batory, an artist-pupil of Lucile Kellogg, made her debut at the Little Theater, New York, in November, 1947. She has appeared with the Mascagni Opera Guild, on television (W[illegible]X, New York) and before [illegible]erous organizations.

LUCIA WARD
from Asheville, N. C., was the season's winner, in the mezzo-soprano class, of the Artists' Award given after competitive selection by Associated Concerts which included concert appearances in Carnegie Hall, N. Y. This summer Miss Ward was guest soloist with the Brevard, N. C., Symphony, James Christian Pfohl conducting.

EDITH SULLIVAN GOLDE,
American pianist and teacher, at the recently unveiled statue of Paderewski in Morges, Switzerland. Mrs. Golde was a pupil of the Polish virtuoso.

ALFRED STOBBI-STOHNER
was at the piano for the Matinee Opera in Haensel and Gretel performances at Amherst College and Briarcliff, N. Y. Ethel Szabo, who makes her debut in Newark Dec. 5 sponsored by the Griffith Foundation, is preparing her program with Mr. Stobbi-Stohner. The pianist gives his yearly concert in Providence, R. I., Dec. 12. (Photo by Abresch)

FULL DRESS OCCASION
Audience of the Worcester Festival gathers for exchange of opinion during intermission.

INEZ BULL,
American soprano, and her accompanist, Gerald Moore, backstage at Miss Bull's debut in England at London's Wigmore Hall this autumn. (Fox Photos Ltd.)

ANN BOMAR,
mezzo-soprano, ponders a new coiffeur for her first New York recital, given at Town Hall, Nov. 12.

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MET'S NEW FACES.
Five of the six American artists to make debuts in the 1948-49 Metropolitan Opera season, gather around Edward Johnson's desk. L. to r., Anne Bollinger, Frank Guarrera, Jean Browning Madeira, Gertrude Ribla, Paul Franke. (Photo by Louis Melançon)

LEHAR—1870-1948

It was on the advice of no less a personage than Antonin Dvorak that Franz Lehar turned to composition. He was then fresh from the Prague Conservatory; and instead of turning into a café fiddler or conductor, he developed into the composer who wrote The Merry Widow.

He always did have a natural ear. His father was a regimental bandmaster in the Austro-Hungarian army, and young Franz grew up in an atmosphere of music-making. Like all boys, musical instruments fascinated him; unlike all boys, he proceeded to do something about it. By the time he was twelve he could play nearly any standard band instrument, and was already trying to compose. After his graduation from the conservatory, he himself was conducting a regimental band of his own. There is nothing like conducting to give a young composer an insight into the technical potentialities of the various instruments and a knowledge of their tonal resources. All of this work proved invaluable to Lehar in later years, even if his first few serious attempts were relative failures. The grand opera Tatjana was one of the latter. Composed around the turn of the century, it dropped from the repertoire shortly afterward.

Lehar may be a one-work composer. The Count of Luxemburg and Gypsy Love occasionally are given, but none has exerted the force of his incomparable masterpiece. This despite the fact that he composed about thirty-five stage works, over a hundred marches, and other miscellaneous pieces. The Merry Widow is, like the incomparable operettas of Johann Strauss—to whose tradition Lehar fell heir—still as enchanting as it sounded to those people who crowded the Theatre an der Wien on Dec. 30, 1905, to attend the opening performance.

The success of his great operetta was unprecedented. It ran more than a thousand times at the Theatre an der Wien, it swept Europe, it captivated America (to the merry tune of a million dollars or so—that was the year of 1907), and it continues to captivate. In 1937, a revival by the St. Louis Municipal Opera broke all records; and in 1950, 1970 and 2,000 A. D. it probably will be the featured presentation of stock companies throughout the world.

Lehar himself was a prodigious workman and something of a prodigious business man. He did lose his fortune at one time, but profiting from the lesson learned to make investments judiciously. (He even incorporated himself.) As a composer, he thought nothing of simultaneous composition. It is related of him that in the years 1909-10 he devoted his labors impartially among Gypsy Love, Count of Luxemburg and Feuerstenkind—working on one until he got tired, turning to the other, then the third, then returning to the first. The three were finished at about the same time, and late in 1910 they were running on different stages at the same time.

During the war, Lehar lived in seclusion at his retreat in Bad Ischl (a Tyrolese section). His wife was with him, and there were recurrent rumors that Lehar was under house arrest because she was Jewish. She died shortly after the end of the war. The composer, when American troops entered Bad Ischl, furiously denied having collaborated with the Nazis; and, according to newspaper reports, the charges carried in Swiss journals to that effect broke his heart.

On the day of his death, mourning flags were flown all through Austria, and there was something symbolic about them. Not only had Lehar passed away, but also the symbol of a Vienna, an Austria, that used to be. That Austria, as all the world knows, was inhabited solely by dashing hussars, by courtiers with pointed moustaches, by an all-wise Emperor. All of its women were beautiful flirts; its dancers danced nothing but Parisian can-cans. Romance was life's only motivation; there was, of course, no such thing as money problems, labor unrest and war (except a romantic sort of war, where men fought over the roulette table or perhaps lifted a saber at a comfortable distance from the enemy). It was a Vienna of super-champagne and super-lager, and at one time Franz Lehar was its monument.

ON THE COVER

North Carolina-born Adelaide Van Wey has appeared in concert and as soloist with major orchestral groups in leading music centers of the United States and Central America. Possessing a deep-hued contralto voice of extensive range and dynamics, she has amassed a vast repertory of arias, selective works of the German, French, Italian, Spanish and Russian schools as well as the unusual in contemporary and folk music.

Specializing in folk songs of the Americas, Miss Van Wey has become an authority in this field. Besides her recitals she has broadcast many series of folk song programs, some short-waved to Europe via NBC on the International Culture Hour. Two Albums of Creole Songs recorded by Disc Records have met with great success, and in recognition of her services to the Creole country by her singing, lectures, writings and radio interviews, she has been made an honorary citizen of New Orleans and given the key to the city.

Nov. 1, Cub Records Company released recordings displaying the artist's versatility in a new category. Accompanying herself on the zither, Miss Van Wey is heard in traditional children's songs in the folk medium—Lullabies, Learning Songs and a number of art-songs in the folk-medium with composer credits. This collection has received the seal of approval from Parents Magazine. In addition to her radio and recording achievements the contralto has been asked to prepare programs for concerts for children to be presented in Museum and Library recital halls in the metropolitan area. During the past summer and early fall, Miss Van Wey was heard in notable programs at summer Festivals and in her own recitals on tour.

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Sixty-Ninth Year
November 15, 1948

FACING THE MUSIC

By Harold C. Schonberg

The music season in this town, they say, never really begins until the first Philharmonic concert. In a way that is true, notwithstanding the prior ambitious attempts of those who have inaugurated proceedings long before. To us, the start of this music season began at about ten minutes before 8:45 on the night of October 7, in Carnegie Hall, when a pair of wind players strolled out with reeds, like a new and monstrous form of dental addenda, between their lips. The season was formally inaugurated about five minutes later, when the whole body of players started tuning or warming up; and the combined future efforts of Messrs. Mitropoulos, Stokowski, Walter, *et al.*, will never completely erase the anticipatory thrill of hearing a great orchestra tune up for the first time in the season.

It is an elusive, hair-prickling combination of sounds, that. There is nothing like it in music; nothing that can make the pulses race quite so fast. It is the augur less of this particular concert than a remembrance of the season past and a forecast of all the seasons to come. It is at once the sweetest and most cacophonous of sounds—the clarinet playing Till's phrase, the violins counterpointing with fragments of *Brandenburg* III, the horns worrying over the last movement of Brahms' First. It is chaos, but controlled chaos; noise, but yet something more. It affects one like the whiff of food coming from the kitchen of a master chef. You are content to wait; somebody will soon come to serve it, and you know it will be good. In the meantime you can relax and crinkle your program (another counterpoint) and whisper to your neighbor (still another). Presently the lights go out and the conductor comes on but for this first concert of the season, his arrival is anticlimactic.

An orchestra tuning up is an auditory stimulus hard to explain, psychologically. Perhaps it is positively allegorical. The sight of sixty-odd virtuosi, specialists in their field, wildly going their diverse ways, bumping and tangling with one another, maybe each secretly thinking that *his* instrument is the hardest to play, the noblest in sound, and that *his* contribution is what makes the symphony—the sight of these proud people jumping to attention when the conductor enters and turning their several contributions to the common good is a lesson in relationships applicable today to the world. Suggestions have been advanced for a UN symphony. The idea is wonderful, especially if key delegates be made members and Toscanini placed on the podium. Let then anybody object, if he dare. There will be no objections, no counter-objections. Whatever protocol there is will be based on one's phrasing in music, not on the tonnage of tanks; whatever paperwork is necessary will already have been done by Peters, or Breitkopf. Translators and linguists will not be needed to interpret; the speech is a universal one. The music may not sound so wonderful at first, and there will be some sour notes, but at least everybody will be playing together.

Drawing by Harold C. Schonberg

KURT WEILL—AN IMPRESSION

THE new season also brings its quota of eager young pianists, most with the quaint delusion that New York concert audiences have never heard the *Appassionata*; young violinists who have a wonderful gift for Vieuxtemps but instead insist on slowly scraping unaccompanied Bach to show that they are good musicians; coloratura sopranos who have studied three years to memorize *Una Voce Poco Fa* (transposed down a tone or so); conductors determined to obtain exclusive rights to the latest novelties from Russia; and critics who are determined in advance to resist those novelties. In short, things are as they always have been. Even on Broadway there is no sign of the giant who is going to revitalize the musical stage into the opera of the future.

In recent years there has been intermittent talk about Broadway taking blind, doddering old opera by the hand, leading him gently to the operating (should one say operatic?) table and injecting all sorts of revitalizing magic juices. Those who like the notion of Broadway furnishing a new impetus point out that Broadway is American . . . etc. . . . lively . . . responsive . . . and furthermore . . . etc. After a while one gets the impression that these up-to-date music lovers are united not so much in favor of the new form to come as they are against the old. In short they hate opera (and perhaps, by extension, all music much above the intellectual level of Kern, Berlin and comparable writers).

However, is Broadway the answer? Granting that opera—any opera: grand, light, comic, buffa, romantic—needs new talent and ideas, Broadway would be the last place to look for novelties. The street is a commercial one; it has to be. Any so-called musical that expects to have a long run needs to adopt certain formulae which the public has found good. In our decade the formulae include a necessity for hit tunes, jazzed-up orchestrations, dazzling sets and costumes, assorted prancings in the name of ballet—everything but brave, original music.

NO matter how the theorists argue, opera is first music and then drama. You can take an illiterate, impossible libretto, and if it is surrounded with music of genius the public will go to it again and again in the name of opera. You can take the most brilliant libretto, and if it is surrounded with poor music, nobody will attend—at least, not in the name of opera. If a fine libretto meets a fine composer, so much the better, but never forget that music is the important thing. And that is where the Broadway musical stage falls down. It often provides magnificent spectacles, but generally the musical alliance is not intended to match the other elements in style or sophistication. There are exceptions, of course, although not many. Certainly the present trend, as exemplified in Kurt Weill's musical score for *Love Life*, is essentially unoperatic.

LOVE LIFE has a rather sentimental book, leavened by some good before-the-curtain skits. Without going too deeply into its story, the central idea behind it is a plea for the simple life. Men and women, says the play, were happier in those good old days before the Industrial Revolution, before the neuroses and dog-eat-dog compulsions of today. Men performed their marital duties more satisfactorily; women didn't have new-fangled notions about equal rights. The ending contains a wild spurt of allegory which is a little more than one can comfortably take, but there are in-between compensations (although the antics of three horribly self-possessed children are not one). The work, incidentally, is somewhat ambiguously called "a vaudeville."

By all accounts, the score is a superior job, according to Broadway standards. It is well planned, it actually suggests something of a contrapuntal line in the opening chorus, and the part-writing is deft. It does not often get off the ground, but at least you know that a professional musician is writing it. Among the songs, *Green-Up Time* is quite pretty, despite the fact that it is Hit Parade material, and there is a nice, lazy effect in *My Kind of Night*. Some other good things include an act called *The Cruise*, which captures something of the cynicism and death's-head gaiety of the 20's, and another called *Madrigal Singers*, a take-off of the type Weill does so well.

All this is very fine, and *Love Life* provides a fairly enjoyable evening of theatre, but it has nothing to do with opera; and—despite the occasional felicities of the score—the music possesses little real validity. Weill is writing down, trying to find the common denominator between art and commerce. He's a talented musician, but not *that* talented. He is a good enough musician to get the effects he wants, but not enough of a creative one to make them self-sufficient. Judged abstractly, as one would judge the light music of Offenbach, Strauss or Sullivan, the score of *Love Life* is marginal. Is it cruel and unfair to compare Weill to such masters? Not necessarily: they all work in much the same medium and strive for the same end results. How can we establish criteria except by comparison with the things which are best?

At any rate, while *Love Life* may run in a parallel direction to opera, it is perpetually parallel. The lines will never intersect. *Love Life* and similar Broadway productions are a pastiche, whereas opera demands an emotional synthesis and unity which commercial scores are not prepared to give. Of all the Broadway productions, at the time of writing, the only one that possibly might intersect opera is *Magdalena*, an interesting score coupled to an impossible book and tasteless production. As things now stand, Broadway musicals and opera have not, and can't have, anything in common—not until the *Fledermaus*, *Gondoliers* and *Vie Parisienne* tradition, rather than the *Love Life*, *Finian's Rainbow* and *Beggar's Holiday* tradition, is modified to contemporary American usage.

VENICE

New Operas in an Ancient Theater Presented at IIth Music Festival

By MARY TIBALDI CHIESA

THE mild and restful atmosphere of September enveloped the Eleventh International Festival of Music in Venice. The performances were of three different kinds: concerts, operas and ballets; and the Festival opened on Sept. 5 with the first performance in Italy of the opera Cardillac by Hindemith. This opera has a highly dramatic plot, but it cannot be said that Hindemith has succeeded in freeing himself from his customary cerebral abstractness; and the result of his indulging in long and elaborated vocalizations weighed hard on the vocal soloists. The performance was entrusted to the care of Nino Sanzogno (conductor), Raimund Torres, Augusta Oltrabella, Gino del Signore, Rachele Ravina and Boris Christoff (principal singers), and O. F. Schuh (regisseur).

Three new one-act operas were presented: The Nightmare by Richard Nielsen, Orpheus' Sorrows by Darius Milhaud, and the Telephone by Gian-Carlo Menotti. Nielsen is a young Italian composer, who lives in Bologna, and he has chosen for his opera a tale by Petrus Borel, dramatized by Elsa Pradella. We are plunged into the fantastic atmosphere of a ghastly dream, with the guillotine as a background, with a beheaded maid and her lover as protagonists. The ensemble is, however, of a rather doubtful taste and Nielsen's music did not seem to succeed in vivifying such a plot. Maestro Guido Cantelli, one of the youngest and most promising Italian composers (who plans shortly to introduce himself to America), as well as the singers Piero Guelfi and Luciana P. Bernardi, did their best and the audience recognized their merits.

Milhaud's Orpheus' Sorrow appeared in Italy after more than twenty years from its composition in 1924. During the course of this Festival it was interesting to study the reflections and reactions produced by immortal Greek myths on the psychology of modern composers, and to observe the different interpretations given to the symbolic legends by the various artists, painters and scenic designers as well as librettists and musicians. Of course nothing resembled the traditional neo-classic handling of mythological themes, but all showed the eternal power they exert. Milhaud and his librettist Armand Lunel deliberately transferred Orpheus and Euridice to a modern French fishermans' village. However, the most important element in this free revival of the Greek myth doesn't reside either in the landscape or in the human personages, but in the animals. The tame and wild beasts which used to follow Orpheus reappear here, and suggest to the composer many a delightful musical page pervaded by a pure and genuine emotion, such as Euridice's delicate pastorale in the forest, or the lamentations of the animals over her agony and death.

Menotti (who was a pupil of Rosario Scalero at the Curtis Institute of Philadelphia) is a favorite of American audiences. The Telephone has a sub-title: L'Amour à trois. But the suggested third person is by no means an "amoroso"; it is a telephone. American audiences are familiar with this humorous sketch, which was cordially applauded by the amused audience. The singers were Marisa Morel and Silvio Maionica, under the direction of Maestro Cantelli.

Symphonic Concerts

Alternating with the operas, two symphonic concerts took place in the same week. The first was conducted by Artur Rodzinski, who opened the evening with one of Ernest Bloch's latest works, the Symphonie Suite of 1946. This is a work of ample proportions and of austere architecture, showing the uninterrupted line connecting this great master of modern music to the great masters of ancient times. Bloch's veneration for Bach is evident in his solid construction, in his skilful fugues, but a powerful breath of renewal and modernity pervades the music. The reception was enthusiastic, with reiterated calls for Rodzinski, who had to present himself half a dozen times on the podium.

Schoenberg's Concerto for Violin and Orchestra, Op. 36, composed in California, was the following work. The transcendental virtuosity of the soloist's part found an excellent interpreter in Arrigo Pelliccia, who brilliantly surmounted all difficulties. As for the work itself, it leaves the hearer rather perplexed in view of the overabundance of the musical discourse, not devoid of prolixity, and in view of the fluctuations of its style, which wavers between the tonal chromatic system and the dodecaphonic system often carried to wearisome lengths. Still, Schoenberg is a "big one" of the musical world, and the public listened with due respect and attention.

Aaron Copland, the well known American composer, was represented by his Third Symphony, composed in 1944-46. The music, familiar to American audiences, of flowing melody and of rich instrumental combinations, was cordially applauded.

Five Composers Featured

The second symphonic concert presented the works of five composers: the Austrian Gottfried Einem, the Italians Mario Castelnuovo-Tedesco and Guido Turchi, the Rumanian Roman Vlad, and the Polish Roman Palester. Music for Orchestra, by Einem, reveals an exuberant temperament partial to impetuous lyric effusions and to clamorous orchestral sonorities. The Coriolanus Overture shows us once more the well known physiognomy of Castelnuovo-Tedesco, with its typical features of probity and earnestness, and its delicate and refined musical sensibility. Vlad's Symphony appears robust and magniloquent, but seldom appears to spring from an original and true creative impulse. Turchi's Music for Strings is dedicated to the memory of Bela Bartok, and shows evident derivations from the late Hungarian composer. Nevertheless, Turchi has without doubt an individuality of his own, coupled with a notable skill in instrumentation and counterpoint which leaves one hopeful for his future productions. As for Palester's Symphonic Suite, it sounds brilliant and voluble, but doesn't shrink from cheap effects of doubtful taste. Excellent interpretations were given by the conductor Fernando Previtali and the Orchestra of the Roman Radio.

A third symphonic concert was conducted by Hermann Scherchen, who interpreted a series of interesting works: Variations for Orchestra by A. Bruni Tedeschi, not devoid of a certain uniformity; an elaborate and complex Ballad for Piano and Orchestra by Frank Martin, in which Arturo Benedetti Michelangeli was the marvelous soloist; and, at the end a real masterpiece—Tyll Claes by Vladimir Vogel. Vogel, born in Moscow and dwelling in Switzerland, was a pupil of Busoni and has worked for years to achieve this monumental oratorio, which lasts about four hours. Only six fragments were performed, but these were sufficient to establish the importance of this work, and to give us the desire to hear it in its entirety. The text is taken from the powerful, highly dramatic book by Charles de Coster, dealing with the terrible persecutions against the reformists during the occupation of Flanders by the Spanish. The music forms a compact unity with the text, and the ensemble gives an undeniable impression of authentic originality which bears the stamp of a powerful personality. Mme. Martin-Metten was the incomparable vocal soloist and, more than singing, she lived her part.

Three Ballets

The three ballets, on the next night, were given in the delightful room of the Teatro La Fenice. This incomparable 18th-century theater, with its delicately colored decorations of flowers, herbs, Cupids, and with almost miraculous acoustics, is a unique frame for ballet performances.

The Festival exhumed an old work: a ballet by Delibes, freely elaborated by Aurel M. Milloss. And the visitors of the Biennale Exhibition, containing a section dedicated to the French Impressionists, had the surprise of seeing the lovely girls of Degas' Classe de dance revived on the stage, with their traditional gauze frills and large ribbons floating at the back, against the original scenery of De Pisis. The animated and humorous score, in spite of its old-fashioned style, was nevertheless irresistible music. And the amusing libretto, based on a re-interpretation of Greek mythology, marked a superb contempt of formalities and conventions.

Another free interpretation of the Hellenic legendary realm was given by Luigi Dalla Piccola (composer) and Milloss (choreographer) in the ballet Marsyas. Scenes and costumes, by Toti Scialoia, appeared (except for a slightly excessively realistic "maillot" figuring the skinned hero of the fable) of a very original stamp and of a most efficient synthetism. Dalla Piccola's music adheres admirably to the musical action, with a refined shading from the atmosphere of the beginning up to the tragic "pathos" of the end; and the contrast between the frantic satyrlike figure of Marsyas and the majestical godlike poise of Apollo was splendidly rendered by the contrasts of rhythms and harmonies, melisms and dissonances.

St. Mark's Square, Venice, where opera was heard for the first time in the open.

Stravinsky Premiere

The first performance in Europe of Stravinsky's Orpheus was next. This is yet another ballet of Greek inspiration, and an absolutely personal and modern interpretation of the immortal myth, symbolizing the birth of Greek lyrics—music and poetry in one—after the violent fights of intolerance between Apollonian and Dionysic forms. Stravinsky's score shows a further evolution towards new possibilities of expression and new horizons of art, and the interest raised by this important work seems well justified. The choreography by Milloss, as well as the scenes and costumes by Fabrizio Clerici, was excellent. Deserving all praise was Igor Markevitch, the conductor. He vivified the three ballets, and the public paid him an enthusiastic tribute, including him in the ovation given the dancers Attili Radice, Giulio Perugini, Elio Poggioltini, Walter Zappolini, and Guido Lauri.

Chamber Music and Chorus Concert

In the following days, three afternoons were devoted to concerts of chamber music. In the first, the well-known Poltronieri Quartet performed a String Quartet by Nino Rota, of pleasant hearing and melodic vein; and the long and elaborate Second Quartet by Benjamin Britten. There followed some new songs by Dante P. Alderighi and Vieri Tosatti, interpreted by the soprano Mascia Predit, who also sang the arduous and humorous Comptines pour enfants sinistres by Andre Souris, together with the mezzo-soprano Maria Bodurian, the violinist A. Pelliccia, and the pianist P. Ferraris.

Quartet Music

The second concert included a String Quartet of ample proportions by Henri Barraud, excellently interpreted by the Quartetto Veneziano; a String Trio by Conrad Beck, technically and architecturally well constructed, played by the violinist A. Pelliccia, the violist G. Michieli and the cellist G. Menegrozzo; a Piano Sonata by Anthony Hopkins, rendered with virtuosity by the pianist

(*Continued on page* 24)

SUGGESTIONS FROM THE COMPOSER.

The Italian composer Alfano indicates to Lily Djanel subtleties of interpretation of his opera Resurrezione in which the soprano appeared in several performances at La Scala, Milan, and at the Maggio Fiorentino. (Foto Attualita)

BOSTON

Koussevitzky Leads Ist Concert of Final Season with Orchestra

By JULES WOLFFERS

Boston

THE title page of the Boston Symphony program book this year is headed by a black oval around which are the words, Twenty-Fifth Anniversary. In the oval the dates, 1924 and 1949 are separated by large flowing letters, S.K. Thus before Serge Koussevitzky came on the stage to open the orchestra's 68th season it was made plain that the eminent conductor's silver jubilee here will be observed with all the ceremony that his accomplishments so richly deserve.

As the Boston leader appeared, the capacity audience rose as one to greet him with prolonged applause. Not until Koussevitzky, with a graceful and courtly gesture, begged the audience to be seated, could he turn to his players to begin the music of the afternoon. And so, on Oct. 8, began Koussevitzky's final season with the Boston orchestra.

Memories of 1924

The list for this initial concert was designed to commemorate the conductor's debut in 1924, when he programmed the Vivaldi Concerto in D minor, in the Siloti arrangement; Roman Carnival by Berlioz; the Brahms Haydn Variations; Honegger's Pacific 231; and Scriabin's Poem of Ecstasy. For this year's program the Vivaldi and Brahms were retained; Honegger was represented with his Symphony for Strings; and Beethoven's Seventh was closing work.

The Vivaldi is listed as a concerto rather than a concerto grosso, the title Vivaldi himself used. The Siloti arrangement entirely neglects the telling interplay between the small solo group and the body of the orchestra which is one of the charming aspects of the Baroque concerto grosso. Koussevitzky likes to take the middle movement at a tempo so slow as to rob the beautiful and Italianate melodic line of its suppleness and warmth, but the balance of the program could be accepted without reservation. The rich embroidery of the Brahms was cunningly woven; the stark, bleak, withal powerful String Symphony sounded out with just the right tone color, magnificently punctuated at the end with a chorale spoken by three trumpets in unison, and the Beethoven came close to being definitive with as beautifully performed a finale as we have ever heard.

New York Philharmonic Visits

The actual opening of the concert season had come a few days earlier, on Oct. 2, when the Philharmonic-Symphony of New York, Leopold Stokowski conducting, was presented by Aaron Richmond at Symphony Hall.

After opening with his well-known transcription of Bach's Toccata and Fugue in D minor, Stokowski played the Brahms Symphony No. 1 to good effect and with artistic integrity.

Two compositions unfamiliar to Boston hearers were given. Virgil Thomson's The Seine at Night, tonal picturizations of Parisian scenes in rather literal style, has its gracious and charming moments and produces a pleasant result. Probably this is just about what the composer had in mind. The work has no pretentions to anything more. The other novelty was Oliver Messaien's L'Ascension, four Symphonic Meditations for orchestra bearing the titles, Majesty of Christ Beseeching His Glory of His Father; Serene Hallelujahs of a soul yearning for Heaven; Hallelujah on the Trumpet—Hallelujah on the cymbal; Prayer of Christ Ascending to His Father.

These are not easy thoughts to put into music without the use of any sung text. Perhaps the fault may be with the hearer if the music did not arouse any particular devotion to match the composer's religious feeling. As pure music, without reference to the program, the piece shows fine craftsmanship, original harmonic and rhythmic effects, excellent orchestration and logical development.

Music from Act III of Parsifal ended the program, to bring conductor and players a prolonged ovation.

If, in the past, Stokowski has not disdained theatricalism, this time his manner was unobtrusive. He made an excellent impression here as a splendid musician, more concerned with the music than with himself.

French Orchestra Bows

The concert of the Orchestre National of France, another local Aaron Richmond presentation, attracted pretty close to a full house. With the next leader of the Boston Symphony, Charles Munch, conducting his own orchestra, interest was high from the start.

What chiefly impressed was the orchestra's almost transparent clarity, its unaffected, elegant style and its subtle expressiveness.

With the exception of a piece called Toccata by the American Walter Piston, especially written for this tour, all the music was French—Symphonic Fantastique by Berlioz; Ravel's orchestration of his own Le Tombeau de Couperin; and Debussy's La Mer.

This was material giving free rein to the conductor's mastery of line and color. Every nuance and phrase was done with typical Gallic grace and charm. So clear and refined was the tone that, as it were, one had the experience of seeing clearly into and through the music. Mr. Piston's energetic piece was splendidly performed to make its mark immediately. The seeming simplicity of construction causes the work to wear its cloak of learning lightly. Thus the composer has succeeded in bringing to notice not the means but the end, and Toccata, while actually extremely erudite, is readily accessible on first hearing.

The entire program was a distinguished success from start to finish with the audience in a hero-worshiping mood.

The Season Ahead

Coming back now to Boston Symphony activity, it is evident, after one month of concerts, that those who gave notice of a brilliant season were not overly optimistic.

The Sunday afternoon programs, the Tuesday evening series, and the Sanders Theatre concerts in nearby Cambridge are now under way and all began under the finest auspices. Usually the shorter series lists are made up of material heard on the regular Friday-Saturday programs. An exception was the Harvard opening in Sanders, which fell to associate conductor Richard Burgin, when he included the comparatively novel (hereabouts) Adagio from Bruckner's String Quintet, played by all the strings, and the Rimsky-Korsakoff Suite from Tsar Saltan.

Two large works took up the second performance in Boston of the Mahler Symphony No. 7, and Ravel's orchestration of Pictures at an Exhibition, by Moussorgsky. Until recent years Mahler program of the longer series—the first has not been heard too often here. The performance, last season, of the "Resurrection" Symphony under Bernstein created much excitement. In the Seventh, Koussevitzky's masterly handling of the five-movement work gained still more adherents to the Mahler cause. It has been made plain in this city that Mahler's compositions are well worth the immense effort that must go into their production.

The Moussorgsky-Ravel was perfect companionpiece to the Mahler. Ravel orchestrated the delicious little items that make up the set for Koussevitzky in the first place and the conductor always does them in superlative fashion.

CITATIONS FOR KOUSSEVITZKY.
At the annual Boston University trustees dinner for the faculty, Dr. Serge Koussevitzky was presented with two citations, one by the president and trustees for his services to music, another from the students as Man of the Year in Music. L. to r., Dr. Daniel L. March, president of Boston University; Dr. Koussevitzky; Kenneth G. Kelley, dean of the College of Music. (Photo by Bernard Paul)

Two New Works

With Koussevitzky again on the podium for the third Friday-Saturday concert, Irving Fine's Toccata Concertante received first performance, and Vaughan William's Symphony No. 6 was introduced to Boston hearers. The Ravel Piano Concerto brought Jesus-Maria Sanroma back as soloist to the orchestra where he had been pianist for many years. Till Eulenspiegel by Strauss was closing work.

While the keyboard connotation of the term toccata is too obvious to need comment, its use in connection with concert music has been rare. In orchestral works the title would seem to be useful for designating one-movement pieces of energetic character, not quite as light as the typical orchestral scherzo, and with no program of any sort implied.

It cannot be said that the audience took the Harvard professor's first publicly performed orchestral essay particularly to heart, but the work has much to recommend it, nevertheless. Mr. Fine has taken the material of his milieu to produce a work only very mildly derivative and filled with a freshness of outlook that augurs well for a future original style. Toccata has at very least the virtue of considerable promise.

When the Williams Symphony had its first American performance at the Berkshire Festival last summer, its musical excellence was generally recognized. What prevents complete acceptance of the work as a whole, in spite of many significant and telling passages, is the subjective spirit in which Mr. Williams evidently penned the work. No doubt every phrase means something very special to the composer, written as it was under the emotional tension of the war and the peace days immediately following, but there is not enough of the universality needed for common acceptance. This is a personal opinion and others may well differ.

Sanroma received an ovation for his deft and capable way with the Ravel. There is more to this little concerto than meets the casual eye or ear. Certainly it should not be done tongue in cheek.

Dr. Koussevitzky's famous "Till" was another conducting achievement worthy to rank with the elevated performance level of the entire program. The audience was keenly appreciative.

Burgin on the Podium

Associate conductor Richard Burgin took over for the fourth program with the Brahms Third; the Poulenc Concerto (in One Movement) for Organ, Timpani and String Orchestra, the first time the work has been played at these concerts; and Hindemith's Symphonic Metamorphosis of Themes by Weber.

This was a program that grew progressively in quality. The Brahms was little more than routine, but the concerto went along much better. The piece is by no means unknown here, having been played by the soloist, E. Power Biggs on two or three other occasions, if memory serves. In spite of the rather dull quality of Symphony Hall organ, Mr. Biggs did much to bring the piece to life with good support from Mr. Burgin, his strings and the kettledrums. Hindemith's clever and sparkling transmigratory essay went along best of all to the general satisfaction.

Boheme at Boston Opera House

Another noteworthy event of the early season was an excellent production of Boheme at the Boston Opera House when Aaron Richmond presented the New England Opera Theater, Boris Goldovsky, artistic director, in the year's first operatic offering.

Effectively staged and well conducted by Mr. Goldovsky, the N.E.O.T. lives up to its credo of giving operas in English intelligently and with good taste, at moderate prices.

Emphasis in these productions is more on the opera as an artistic whole than on the individual star. This sense of unity was amply achieved to bring the conductor, his singers and his players rousing salvos of applause.

The acting was convincing throughout, characterization was credible and the singing was at least capable, and in some cases inspired. "The Four" were David Lloyd, Robert Gay, Robert Goss and Matthew Lockhart. Nancy Trickey was Mimi and Margaret Codd Goldov-

sky, Musetta. The other roles went to Ernest Eames, Norman Foster, Sumner Crockett, Robert Griffin and Leo Van Witsen.

New England Notes

When Serge Koussevitzky was asked by the Friends of the Boston Symphony Orchestra how their appreciation and gratitude could best be expressed on his 25th anniversary as conductor, he replied, "Truly there is only one way in which I would wish you to do this—by a gift to the orchestra, *a big gift.*" Accordingly, a Koussevitzky Anniversary Fund of a quarter of a million dollars is to be established in his honor. It is felt that the fund will assure proper functioning of the orchestra under all conditions without any possible sacrifice of efficiency or service, since the sum asked is to be without restrictions of any sort. In case withdrawals of principal in any one year are needed, the money is to be restored to the fund as soon as possible. Edward A. Taft is chairman of the Koussevitzky Fund, at Symphony Hall, Boston. Friends of the Orchestra, patrons and the general public are being invited to share in this testimonial to Dr. Serge Koussevitzky as a mark of esteem for his many services to music and musicians.

Student Ensembles Heard

For its first concert of the season, the New England Conservatory Orchestra, Malcolm Holmes, conducting, played Copland's Outdoor Overture, the Mozart Sinfonia Concertante in E flat, Franck's Le Chausseur Maudit, and Rhenish Symphony by Schumann. This well-balanced list was done with commendable quality and spirit.

Ilmari Hannikainen, pianist and member of the Finnish musical family, was presented as the opening event of the Lasell Junior College concert-lecture series in Winslow Hall, Auburndale, Mass. The evening's music included a Finnish group, Sibelius, Palmgren and one of the recitalist's own works.

The Boston University Brass Choir, Robert D. King conductor, showed much enterprise in its choice of material for the initial program of the season. De Près, Gabreli, Melchior, Franck, Corelli, Mozart, Bruckner, Jacobson and Berezowsky provided variety and interest. One fact gleaned from this concert —transcriptions of string works for brass sound better than might be thought possible.

Composer Daniel Pinkham is being frequently programmed. Two of his works, Three Lyric Scenes, and the Garden of Artemis, were heard at a concert under the auspices of the Harvard Music Department in Sanders Theater, Cambridge.

Faculty Appointments

Among new faculty appointments to the Boston Conservatory of Music announced by Albert Alphin, director, are Lee Wei Ning, former director of the Shanghai National Conservatory, to teach theory; Alan Hovahness, in composition; Aurelio Greselin, in piano; and Jerome Andrews, in ballet.

Faculty concerts in the Longy School of Music, to start Dec. 7, in which much distinctive and rare material will be presented, include the following artists: Boris Goldovsky, head of the piano department; Olga Averino, soprano, with Melville Smith, piano; Wolfinsohn, D'Archambeau, and Tucker, in trios (twice); Marjorie Church-Cherkassky, pianist; Paul Matthen, bass; Paul Federovsky, violin, and Verona Durick, piano, in sonata recital; Helen Sanderson with Elizabeth Roberts.

WORCESTER

89th Music Festival Is New Bid For National Recognition

By JULES WOLFFERS

Worcester, Mass.

SHOWING marked improvement in all departments, with the Philadelphia Orchestra under Eugene Ormandy maintaining a consistently high level and with the Festival Chorus showing the effects of Walter Howe's increasing stature as leader, the 89th Worcester Music Festival this year revived memories of 19th century glory to make a new bid for national recognition.

One factor still stands against complete acceptance—the acoustics of the Worcester Memorial Auditorium where the Festival is held. We should refuse to accept the premise that nothing can be done about this lamentable situation. The very name, auditorium, takes on a comic tinge when used for a hall where all sorts of complicated loud-speaking apparatus is festooned around the stage in a manner reminiscent of political conventions. Let there be but one thing wrong with the electrical arrangements and immediately the performance is at sixes and sevens. The chorus may come in a half-tone flat because it cannot hear the orchestra (this is literally true —the chorus is unable to hear a hundred piece orchestra placed directly in front of it without a loud speaker pointing obtrusively at it). A flute may sound in such shrill fashion as to drown out a trumpet. As for the soloists, how they know what they are doing is completely mystifying. During the first part of Jan Peerce's offerings, for instance, a "sound expert" pushed or pulled a wrong switch or something and the singer had to perform the almost superhuman task of making himself heard without the mike. This he did, and well, but at what cost and strain!

Solution Suggested

The solution is simple if expensive. An indoor shell encompassing the whole stage from rear to proscenium, from right to left, must be constructed to act as a natural resonator. It could be a removable shell, put together in marked sections to clear the way for other events in case of need.

One thing is certain, until the acoustical problem of the Worcester "Auditorium" is solved, all music emanating from it will be imperfect in balance and tone.

For this reason one hesitates to say too much of the rather poor vocal quality heard from the chorus. Excellent in ensemble, responsive to the conductor, singing with enthusiasm, the group of 400 was impressive in every way except for beauty and richness of tone. Yet this may be due entirely to acoustical problems, and the chorus may be producing what would in other halls be round and satisfying quality.

Preface to Festival

As has been customary, the Festival was prefaced by what is called "A Concert of Familiar Music." It is not at all a bad idea to initiate some of the less tutored concertgoers in this pleasant and informal fashion. Alexander Hilsberg was the efficient conductor for the Philadelphians, soloist Jean Watson was well received and the Festival Chorus contributed its mite in selections from Gershwin's Porgy, together with America the Beautiful. Orchestral works included the Tannhäuser Overture, Ravel's Bolero, Tchaikovsky's Nutcracker Suite, and Chabrier's Espana. With the exception of Mozart's Alleluia, all of Miss Watson's listed offerings were from operas by Donizetti, Mozart, Bizet and Rossini.

—And the Festival Proper

The Festival proper opened the following evening, Oct. 26, with Mr. Ormandy taking command of his forces to produce excellently conceived and beautifully executed results in the opening Bach Prelude and Fugue as transcribed for orchestra by Eugene Zador, and the closing Rimsky-Korsakoff Scheherazade, Alexander Hilsberg playing the violin roulades neatly and well.

In between, the chorus under Walter Howe turned in very creditable performance of the first chorus from Bach's Magnificat in D. The centerpiece proved the pièce de résistance of the evening's list—the introduction to New England musical notice of the nineteen year old Palestinian pianist, Menahem Pressler.

Pressler Plays Schumann

Mr. Pressler chose to play the Schumann Concerto rather than a more glittering display piece. This, perhaps took a certain courage as Festival patrons have been more accustomed to hearing pianistic fireworks than performances of a quieter, more musical nature. But never underestimate your audience! The hearers gave the soloist a well-deserved ovation for his musicianship, poetry, technique and finesse. Mr. Ormandy provided a completely grateful accompaniment.

After the customary Wednesday intermission, the Festival resumed with another well-planned program. The purely orchestral works were the Beethoven Seventh and Bartok's Suite from The Miraculous Mandarin, a charming work new to this hearer. Both pieces maintained the high standards set by Mr. Ormandy's in his first appearance.

Honneger's David

Walter Howe did well with three scenes from Honegger's King David. One regretted that the whole work was not presented. This custom of excerpts in an undertaking as broad in scope as the Festival seems out of place, but the manner of performance made the items welcome just the same. Soloist was Marjorie Prescott, a local soprano, whose work by any standard was singularly impressive.

Peerce Captivates

Jan Peerce was soloist for the evening. His first group was marred by the aforementioned mechanical difficulties which still did not prevent audience approval. In his second group, with everything on stage working satisfactorily, Mr. Peerce came fully into his own. Two operatic arias took the audience by storm. Captivated by the tenor's glorious voice and by his superb renditions, the listeners forced encore upon encore, bow after bow, until, as a gentle hint that there simply would be no more, the men who move things around came on stage and ostentatiously began moving things around. It is safe to say that Mr. Peerce scored the greatest individual audience success of the entire Festival.

Return of the Native

A local girl who made good was the feature in "Artist's Night." Polyna Stoska returned to her home haunts to sing Wagner, plus Marietta's Lied from Korngold's Die tote Stadt, and Sein wir wieder gut, from Ariadne auf Naxos by Richard Strauss. Needless to say, Miss Stoska held her admiring audience in the palm of her hand and she, also, was recalled many times ending at the last with Home Sweet Home done in ye olde fashioned style to harp accompaniment. Miss Stoska was visibly moved by her reception.

Ormandy and the orchestra achieved performances so far unequalled by the Philadelphians in Worcester. The Mozart "Haffner" Symphony and the Ravel Daphnis and Chloe Suite No. 2 were done with distinction, verve and virtuosity. The rather somber Psalmus Hungaricus by Kodaly was the choral offering with Walter Howe showing authority and understanding to bring about as sympathetic a result as the piece could convey. That oratorio specialist, tenor Harold Haugh fulfilled his assignment admirably.

Climax and Finale

The Festival's final program was fitting climax to the series. The all-Russian program included Glinka's Russian and Ludmilla Overture; the Tchaikovsky Fourth; two choral works by Moussorgsky—The Defeat of Sennacherib and Boris Godounoff Scene; and the Rachmaninoff Concerto No. 2 with Clifford Curzon, pianist, as soloist.

For sheer brilliance and virtuosity the orchestra was breathtaking. The musicians played in completely inspired style, so different from the routine performances of previous years here that it was difficult to believe that this was the same orchestra and leader. The Fourth was a masterpiece of execution which enthralled one from beginning to end. Not once was the illusion shattered, not one phrase was out of place, dynamic effects completely logical. In the famous pizzicato ostinato, Mr. Ormandy stopped conducting to let the musicians have their own way, sans the beat. They continued with perfect ensemble and absolute musicality.

While Sennacherib is rather a gloomy item and not particularly compelling, the Coronation Scene, of course, gives full scope to the chorus. This was Mr. Howe's final appearance for this Festival and he and his singers left a very good taste in the mouth. His conducting was clean, direct and effective and the Festival Chorus responded in full measure.

Mr. Curzon is that rare mixture of true virtuoso with true musician. The effect is irresistible. It is so easy to slush around in the Rachmaninoff Second, so easy to take hold of the obvious and wring everything from it. The pianist escaped every pitfall to emerge unscathed by sentimentality or athletic display.

Our congratulations to all participants in this 89th Worcester Festival. We have not been accustomed to music-making of this sort in New England outside the Hub. It was a pleasure to be present. Special commendation goes to music director Walter Howe for his praiseworthy effort to present nothing but good material. May we have more of the same next year.

For the Younger Listeners

An important appendix to the Festival was a concert for young people given Saturday morning with Alexander Hilsberg conducting. In addition to a wisely-chosen group taken from more accessible orchestra literature, there were national dances in costume in Polish, Greek, Swedish and American folk style. The young hearers had a grand time and the importance of such educational and stimulating concerts can scarcely be overemphasized.

So, as the Festival sponsors like to say, there was something for everyone, and this year there was definitely something even for the most discriminating concertgoer.

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LONDON

Music Fare Runs the Gamut of Variety as Season Progresses

By ARTHUR NOTCUTT

THE London musical season is now in full swing and there are a bewildering number of events—recitals, chamber music, orchestral concerts, opera and ballet—that cater to every possible taste. In addition to visits from famous orchestras referred to in a previous issue, there have been visits from distinguished foreign artists. One of the principal visitors was Walter Gieseking, who made a welcome return to this country after many years absence. His re-appearance was in recital, an occasion when, in a program which included the Mozart Sonata in A and the Beethoven "Waldstein," he displayed his amazing skill, depth of feeling and execution. Perhaps the highlight of the evening was in music of the French school, Debussy and Ravel, and it is doubtful if there has ever been a more able exponent of this music, which requires exceptional delicacy of touch and the finest shades of expression. On the following evening he played with the Philharmonic Orchestra at one of the New Era Society's concerts and the two concertos he chose were the Brahms B flat and the Schumann, to both of which he gave interpretations that in my hearing, have not been surpassed. Gieseking is a great artist and in the royal line of pianists. He was widely acclaimed by both press and public. The conductor was Willem van Otterloo, a Hollander new to this country, who proved a sympathetic accompanist in the concertos and introduced a work by his countryman Diepenbrock entitled The Birds, which contained much charming music and was well received. It was Gieseking however, whom the audience really came to hear.

Arrau Plays Brahms

Another great pianist was Claudio Arrau, who appeared at the first of the BBC Symphony Concerts, playing the Brahms in D minor with masterly expression, which reached the heights in the lovely lyricism of the slow movement. The purely orchestral items were the Debussy La Mer and Beethoven's Symphony No. 8. Sir Adrian Boult is a particularly fine interpreter of Debussy and brought out the finest subtleties. This series by the BBC promises to be of exceptional interest, as the conductors are Boult, Beecham, Barbirolli, Kubelik, Ansermet, Sargent, and among the items announced are The Planets (Holst) the ballet suite Orpheus by Stravinsky (first time in England), and a concert performance of Berg's Opera Wozzeck. The last was given some years ago under the same auspices, but has not been repeated and has never been given on the English stage. Presumably, it will be sung in German. The score is not really effective on the concert platform, but as this is the only form in which Londoners are ever likely to hear it, we must be content with it that way or not at all—but a whole evening of atonal music in the vast spaces of the Albert Hall is, one fears, not likely to attract the general public.

Stern and Horenstein Admired

Isaac Stern, American violinist, has had a pronounced success. He played on two successive Sunday afternoons at the Albert Hall and on the first occasion chose Brahms. While his superb technique attracted admiration, many felt that he would be heard to greater advantage in music of another type; and so it proved, as on the second occasion he gave one of the finest performances ever heard in London of the Tchaikovsky Concerto. The conductor of this concert was Jascha Horenstein, who also created a most favorable impression and directed the London Symphony Orchestra with fine effect in the hackneyed Dvorak Symphony No. 5, in which he secured some subtle nuances. The other item was the Strauss Don Juan, played with splendid tone and dramatic expression.

Shirley Russell at Covent Garden

The Royal Opera is having a highly successful season, with crowded houses every night and enthusiastic audiences. A young American soprano, Shirley Russell, made her debut in the Magic Flute. Pamina's music is a test of any young singer's resources and is an extremely difficult role at any time, especially for a first appearance in London. She came through her task with much credit, and has a light soprano of charming quality and a most attractive appearance. She is to sing other roles, which will probably give her a greater opportunity.

Well-worn Work Has Top Production

La Boheme has now been added to the repertoire. A splendid cast was secured and the production does great credit to this company. The Mimi was Elisabeth Schwarzkopf, whose singing throughout the evening was a delight. The part of Musetta was allotted to Welitsch, who gave a most original embodiment of this soubrette character—in some ways it was slightly overdone, especially the comedy of the second act, but the music was gloriously sung, and the change from the early comedy to the tragedy of the final scene was effected with touching realism. A new tenor, Rudolf Schock, made a hit: he can combine lyricism with drama very effectively, is a good actor, and was an admirable partner to Schwarzkopf. He is to be a regular member of the company, which is not strong in principal tenors, and will be a valuable acquisition. The Marcel was Silveri, who goes from strength to strength and both sings and acts this part superbly. He is definitely one of the best of the post-war Italian baritones we have heard so far in London, and, quite apart from his fine voice, his appearance lends distinction to each role he portrays.

The other parts were all effectively played especially the Collins of David Franklen and Schaunard of Geraint Evans, a new Welsh baritone who promises well. With Karl Rankl conducting, the orchestra played with sensitivity, and the chorus was excellent. The production was by Peter Brook and the scenery and costumes were from stock. Very rarely will an opera company devote so much care to such a well-worn work as Boheme; often all that is done is to engage the best singers available, give them the minimum amount of rehearsal and hope for the best. This was the *real* Boheme, and this reviewer, who has seen the opera countless times, has never enjoyed a performance more.

SCORE ANALYSIS.

Jacques de Menasce, composer and pianist, and Edmond Appia, conductor, look over the score of the former's Piano Concerto No. 2, which he played with the Orchestra de la Suisse Romande under Mr. Appia on Radio Geneva in the course of an extensive European concert tour.

RICHARD KORN conducts rehearsal with YEHUDI MENUHIN, violinist, for their joint appearance with the Stockholm Symphony. (Photo by Text & Bilder)

French Resistance Group Scores

An event of exceptional interest was the appearance of the Orchestre des Cadets du Conservatoire de Paris. The group was rounded during the Nazi occupation of Paris and began as a body of students connected with the resistance movement. The members, nearly all young, wore white shirts and black trousers, forming a somewhat striking picture on the platform. They have been remarkably disciplined and created a most favorable impression. The string tone is not strong, but pure and sensitive, and the wood wind and brass are exceptionally fine for such a young orchestra. Their conductor is Claude Delvincourt, who directed part of the program, the other items being conducted by Sir Adrian Boult. Some fine results were achieved, and as a compliment each conductor directed the National Anthem of the other's country. There were two soloists, both French, Nicole Henriot, pianist who played the Ravel Concerto with especial delicacy in the slow movement, and Pierre Fournier, cellist, in a distinguished interpretation of the Lalo Cello Concerto. Quite a unique concert.

Pianists at His Majesty's

Numerous pianists have given recitals and the Bryanston Music Summer School have continued their admirable series at His Majesty's Theatre. The recitalist at the fourth of these on Oct. 10 was Paul Baumgartner, a Swiss, who displayed a fine technique in a program consisting of Bach, Brahms, Beethoven and Hindemith. Such an admirable musician will be heard again with pleasure on a future occasion. Among other recitals was a program devoted to Chopin at the Wigmore Hall by Irene Scharrer, who for many years has been recognized as one of the leading exponents of Chopin in this country. Her playing is exquisitely feminine.

Royal Philharmonic in 137th Season

The Royal Philharmonic Society opened its 137th season at the Albert Hall on Oct. 20. This is such a remarkable record that a few facts about this Society (which is honored by the immediate patronage of the King and Queen) may be of interest. It was founded in 1813 by a group of professional musicians, because at that time London had no permanent orchestra adequate to play symphonic works nor was there any organization for the performance of chamber music. Among the regular conductors in its early days were three famous composers Spohr, Mendelssohn and Wagner, though the last named only remained for one season, finding the work uncongenial and the criticisms unfavorable.

Beethoven's Choral Symphony was especially commissioned for the Philharmonic, which gave the first English performance of it in 1825.

For a great many years, Sir Thomas Beecham has been closely associated with the Society and without his support, it is doubtful if the concerts could have been continued during the first World War, while during the depression that followed the Beethoven Association of New York sent a generous donation to assist the funds.

So much for the past. The Philharmonic has now numerous guarantors and is on a sound basis. Sir Thomas resumed his connection with it two years ago and conducts some of the concerts each season. He directed the opening event on Oct. 20, a purely orchestral program which included a Canadian Suite by Alexander Brott, From Sea to Sea (first time in England). This contained some folk music and is finely orchestrated but is far too long and requires considerable revision to be effective. The concert opened with the Meistersinger Overture and concluded with a glowing performance of Brahms Second Symphony.

Plans Announced for Holland Festival 1949

The Holland Festival 1948 which this summer launched a new annual series will be followed in 1949 with a second edition. Festival centers again will be at Amsterdam and Scheveningen, cities within easy reach of each other.

Scheduled are concerts of the Concertgebouw Orchestra with Edouard van Beinum, Erich Kleiber, Pierre Monteux and George Szell conducting and the Hague Residentie Orchestra under Leonard Bernstein, Charles Munch, Carl Schuricht and Frits Schuurman.

The following soloists so far have been engaged: Robert Casadesus, Kathleen Ferrier, Peter Pears, Artur Schnabel and Szymon Goldberg. The first performance of Benjamin Britten's latest work, a Spring Symphony will take place during the festival.

In the opera field—the Wagnervereeniging will present Mozart's Don Giovanni and Strauss' Salome, performed by the Vienna State Opera; and the Netherlands Opera in Gluck's Orfeo with Pierre Monteux conducting and Kathleen Ferrier in the title role, and also under Monteux, Massenet's Manon.

Ballet will be represented by the Sadler's Wells Ballet, London; the drama by companies from France, England and the Netherlands.

Peter Diamand, secretary of the Holland Festival Committee, is at present in New York to conclude negotiations with artists and interested organizations.

Varnay Bows at Covent Garden

Astrid Varnay left on Oct. 30 for London, to make European debut in the Wagnerian season at Covent Garden as the Bruennhildes of Siegfried (Nov. 11, 20 and 30) and Die Walkuere (Nov. 13 and 17); and as Isolde in Tristan and Isolde (Nov. 15 and 26). Miss Varnay returns here to rejoin the Metropolitan Opera the first week in December.

RADIO AND TELEVISION

By WILLIAM A. TAYLOR

Music in Television

By Sylvan Levin

In a recent issue of the Saturday Review of Literature appeared a cartoon signed by "Ali" showing two shivering people sitting alone in the stands at a football game on the 45-yard line. Every seat in the stadium empty, except for the two seats occupied by the lone couple. The caption reads, "Why Can't We Have A Television Set Like Everybody Else?" I'm sure the point behind this cartoon needs no explanation. The fear that the nation as a whole will stay home in a body besets those who run the business end of sports, movies, theatres, and music. This is a recurrence of the same fear which haunted major industry in the early days of radio. The upsurge of record buying likewise disturbed the sleep of music-makers throughout the land. The theory was that most people would stay at home and listen to the radio and records with the result that concert and opera attendance would fall off to a point where the live audience would disappear, and with it, the live artist. These negative theories have all been dissipated in the last fifteen years. Not only has the concert and opera public increased beyond all expectations, but in many cases income from records and radio have done much to help meet the greater danger facing the music world's increased expenses!

Infant Guide

In the short period of a year, one thing has demonstrated itself most clearly, to those who own and manage radio, that television is a child that is going to take it's parent by the hand and lead it. Where? No one yet knows. The inroads that television has made on the radio listening public has already affected radically the "program thinking" of the radio networks. To a lay listener like myself who purchased a medium-sized television set a year and a half ago just to watch the "growing pains" of a new medium, it seems obvious that television will not destroy radio, it will absorb it. Which brings us to the real point at hand, Music in Television.

The Maestros Race

Whether the musical world knew it or not, those who make it and those who listened to it, that particular Saturday afternoon last spring when both Toscanini with the NBC Symphony and Ormandy with the Philadelphia Orchestra raced each other to appear first on television, was a day and date that made television and musical history. I was able to arrange my rehearsal schedules at WOR so that I could get home in time to receive both these magnificent musical organizations into my living room on my television receiver. These two and a half hours of music on television on different networks proved everything that needed to be proved about the tremendous future of the medium. In spite of the fact that nearly everything production-wise went wrong, mainly because of insufficient time for preparation, the thrill and excitement of hearing these glorious sounds emanate from my little six-inch F. M. speaker was, for me, an experience long to be remembered. Think of the millions of Americans who have not even been exposed to good music, seeing the individual players with their instruments in close-up; having the camera show them the orchestra as the conductor sees it from his podium; and at the same time, hearing the music on F.M. from what would be the best seat in the concert hall. The photogenic maestro Toscanini will become as familiar to the man on the street as the most famous movie-star, along with his music. Television will expose the fact that Mr. Ormandy's orchestra plays better than Mr. Toscanini's orchestra, that the Philadelphia woodwinds must be more friendly to each other than the NBC woodwinds, since these of the Philadelphia play more sympathetically in tune.

The Man Behind the Camera

These two performances painfully showed that the producer of programs of this musical standard, the man who directs the cameras and plans the close-ups, must be more than a man who perhaps once studied the piano and can read the violin part of an orchestra score. He must be a real conductor who can really know and read a score. Otherwise we will continue to look at the French horn players removing the saliva from their instruments while a luscious sound comes from the strings on another part of the stage, or the camera showing the clarinetist trying to get his reed in shape, while the concertmaster is playing a beautiful violin solo. It was also clearly demonstrated how important it is that the auditorium from which this music originates be a fine one acoustically. NBC's Studio 8-H in Radio City, New York, gave the orchestra a very dry and synthetic sound, even with a full house, compared to the sensitive gradations of dynamics emanating from the acoustically perfect Academy of Music in Philadelphia, with no audience.

It might be also suggested that the larger musical organizations appoint someone to lecture the orchestra men on the niceties of behavior at a television concert. It was most revealing to notice the utter boredom portrayed on the faces of the men in both orchestras whenever they had more than ten measures rest, and most of them my very best friends! Can it be that they dislike music?

Model for Producers

Have you ever seen the British film that one of the television stations keeps repeating over and over again? It is a filmed performance of a British orchestra performing the Britten Variations on a Purcell theme, illustrating the instruments of the orchestra. This film should be shown to every producer and conductor of music on television. It is a wonderful lesson in flexibility of camera angles. This treatment, while not new, and thoroughly rehearsed for filming, would and should result in a complete reseating of the symphony orchestra for television. Every serious radio conductor has learned long ago how important this reseating is for sound. The television camera faces the conductor and producer with entirely interesting shots. The crowded stage of studio 8-H, is in essence, like placing a tight corset on a television camera.

SYLVAN LEVIN
Director of Music, Station WOR.

This film also indicates why just placing cameras in the Metropolitan Opera House will not result in even the semblance of a satisfactory performance. This approach will only serve to bring into focus more intensely to what stodgy depths opera has descended in this country.

WOR starts its television activities in the spring. With a management that has always been sympathetic to and cooperative with the very best in music, I look forward to musical activity in this new medium that is certainly going to do much to bring music to America in a wonderful way.

Toscanini Begins NBC Season

With the NBC Symphony Orchestra increased to full size, Arturo Toscanini inaugurated his eleventh season with the ensemble Oct. 23 (NBC, Sats., 6:30 p.m., EST). The broadcast was the first of a six-week cycle of the music of Brahms with Vladimir Horowitz performing the B-flat concerto.

While Toscanini's direction of the NBC Symphony has long been synonymous with superbly balanced and co-ordinated performances, which for brilliancy of concept have seldom been matched, this broadcast was outstanding for its compelling dramatic power, masterful execution, and sheer beauty. Horowitz' playing of the featured work will long be remembered for its power, virtuosity, and consummate musicianship.

New Mutual Series

A new series, Yours For A Song (MBS, Fri., 9:30 p.m., EST), will make its debut on the coast-to-coast Mutual network, Nov. 19, featuring guest vocalists, and under the direction of Alfredo Antonini. This marks the eighth successive year Mutual has presented a program directed by Mr. Antonini.

Detroit Symphony Back on the Air

The Detroit Symphony Orchestra began another new year of broadcasts Nov. 9 (WJZ-ABC, Tues., 9:47 p.m., EST), under Dr. Karl Krueger. The series will be an ABC feature in co-operation with Henry H. Reichhold, president of the symphony.

Kansas City Philharmonic To Broadcast

Regular subscription concerts of the Kansas City Philharmonic Orchestra will be broadcast this season in their entirety for the first time. The ten programs, originating from the Kansas City Music Hall, and aired via the local station, WHB-FM, every two weeks through next March, is sponsored by the Kansas City Southern Lines. Dick Wangerin, manager of the ensemble, will act as commentator.

RADIO NOTEBOOK

PERCY FAITH, who wields the baton over a 45-piece orchestra on CBS' Pause That Refreshes, took on a somewhat more extensive assignment when he recently conducted a 1,100-piece orchestra in the Passaic High School Stadium, made up of students from 16 New Jersey high schools. Proceeds of the concert went to purchase new instruments. . . . According to JOSEPH B. ELLIOTT, vice president in charge of the RCA-Victor Home Instrument Department, half of the nation's population will be in television areas by year's end. . . . Absorbed listeners in NBC's studio 8-H, Radio City, N. Y., at the first NBC Symphony broadcast this season, Oct. 23, under TOSCANINI, included GLADYS SWARTHOUT, FRANK CHAPMAN, Mr. and Mrs. ALFRED WALLENSTEIN, WILFRED PELLETIER, DUSOLINA GIANNINI, JARMILA NOVOTNA and Mrs. VLADMIR HOROWITZ. . . . WILLA STEWART, soprano, featured soloist on WOR's Opera Concert series recently. Program presented each Sun. at 2:30 p.m., EST. . . . GLADYS SWARTHOUT, guest soloist on recent broadcast of NBC's Carnegie Hall series. . . . One of the oldest musical programs on the air, NBC's MANHATTAN MERRY-GO-ROUND, cleebrated the start of its seventeenth year with the broadcast of Nov. 7. . . . For the month of November, WQXR is presenting a series of interviews wtih RCA-Victor recording artists as part of a VICTOR OPERA FESTIVAL. The Showcase (Tues., Thurs., 10:15 p.m., EST) featured the latest recordings from the Victor opera catalogue.

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SILHOUETTES

Singers on Stage and in Soliloquy

By MARY CRAIG

The New York City Center Company really pulled a minor miracle out of the bag with its Oct. 28 presentation of Verdi's extravaganza Aida. Particularly ingenious and effective were the settings which, making use of differing levels, overcame the limiting size of the stage and by massing the ensembles achieved an exciting and atmospheric spectacle. To be sure the ladies of the chorus spent much time running up and down the stairs, which they accomplished very cleverly and without altering their admirable tonal qualities; but this sort of thing is said to work well both for streamlined figures and breath-conditioning, so let them up and at it!

Singing her first performance of the name role, Camilla Williams was surprisingly competent in a part which has been long forbidden to the less weighty lyric voices, although years back this was not the case. The Negro soprano with her consummate flair for histrionics gave an appealing portrayal, though a bit too cringing, and delivered most of her vocal assignment with warmth, clarity and notable ease in the higher range. The Nile aria was superlatively sung. Suzy Morris, also a skilled actress as well as one of the best of the young dramatic sopranos, used her lustrous voice and regal poise to make the Amneris so alluring that some of the evening was spent by this auditor is wondering at the tenor's partiality, charming as was the Aida. Ramon Vinay, as the love-confused chieftain, has basically glorious vocal talent, and he can sing in a manner to arouse audience enthusiasm. On this occasion he was in appearance a magnificent Rhadames but seemed to do a lot of unnecessary shouting. The début of the night was that of the Amonasro, Lawrence Winters, who carried through the major lead in fine style. His voice was, in its best moments, resonant and telling with sonority and good texture throughout its wide range. The Negro baritone showed a promising sense of characterization. He held attention in the drama of the third act and when the guard of the infuriated Amneris ran him down and killed him in the bushes, a cash customer to the left of the press seats remarked that he usually got a half-hour nap during the darkened stage occurences of the Nile scene but tonight it was so thrilling he gladly missed his doze.

In the supporting cast were James Pease, a dominating figure as the King of Egypt; Oscar Natzka, whose beautiful bass sounded out the Ramfis phrases; Edwin Dunning, the Messenger; Frances Bible, vocally soaring in the Priestess music.

The choreography was well-intentioned without entirely coming off; the orchestra played with devoted accuracy and Laszlo Halasz held excellent command of his assembled forces. The novel combination of differing periods of time into a main first act was unimportant one way or another; although it did catch the lobbyists off guard, giving the bystanders the sight of a first-string critic or so in the standee row quite cowed by the implacable usherettes.

Some of the best part of the show was put on by the audience, which, uninhibited and definitely approving, roared its bravas, inciting the players to top performance. It was good opera on both sides of the "foots."

A "Russian Nightingale"

Zinaida Alvers first came to attention in this country as a member of the Russian Opera Company when its presentations were made at Carnegie Hall. Since that time the artist has added to her laurels with concert tours up and down the Eastern Coast and, this season, across the country. She is a versatile singer who can enact an operatic rôle and deliver a concert program in a manner to draw high praise from discriminating critics.

These accomplishments are apparently due not solely to the contralto's talent for song but almost equally to her intelligence and vision which urge her continually to the seeking out of new song material, not because of its infrequent performance but selected for its import in singing repertory.

Miss Alvers is Russian born; Kharkov is her native city, and she has traversed and lived in many countries from each of which she has rescued old and forgotten melodies or has gathered the best of the contemporary. The fact that she was schooled at the piano and in the fundamentals of musicianship, she feels, has been of incalculable aid in her research work and in performance. As on the lyric stage she makes a character her own, so in concert she believes that intensity and emotion are necessary parts; that performance in recital, stripped of colorful accessories of the great scenic form, must give through the artist's ingenuity, as clear a picture as is conveyed by the freer action on stage.

Being prepared is of primary importance, she states, being ready for the unexpected, for the unforeseen as well as for the much desired opportunity. Miss Alvers received her chance when she substituted at short notice for an indisposed member of the Vienna Opera Company. The part was Ameris in Aida, hardly an assignment for a debutante. But young Zinaida Alvers thought only of the magnificent music and drama of the score. The result of this evening was a contract with the company, engagements all over the Continent and a spur to the ideas for development and planning in the mind of the singer.

When the exigencies of war brought Miss Alvers to America, she set herself earnestly to study the American scene, the audiences, the wealth of folk lore music, the literature of the country. She is one artist who has discovered the cultural aspects of the country and her reward has been reengagements and general approbation from public and press.

Just returned from a concert tour through Illinois, Iowa, Michigan and back to Connecticut, she has found her theories of program building work as successfully with new audiences as in Europe and the Eastern United States. As a sample of selectivity, Miss Alvers recently has programmed unfamiliar Russian arias, Armenian Folk Songs, classics of Haydn, American and British numbers in impeccable English, and native folk tunes.

MRS. EDGAR STILLMAN-KELLEY, widow of the American composer, after she unveiled a memorial plaque in his honor, presented to Western College by the Southwest division of the Ohio Federation of Music Clubs. The plaque will be placed in the music library of Presser Hall, to be known as the Edgar Stillman-Kelley Library.

Kurt Baum for La Scala

To Kurt Baum has fallen the honor of being chosen to open the winter season of opera at La Scala, Milan, Italy. The tenor will fulfill his commitments at the Metropolitan Opera in New York until Dec. 18, returning to pick up his schedule Jan. 10. Il Trovatore is the first performance, listed for Dec. 26 at the famous European opera house and in it Mr. Baum will sing as Manrico, a role which has established him as one of the leading dramatic tenors of the Italian wing here.

Philharmonic Holds Student Ticket Fund Drive

To open a drive of the Student Ticket Endowment Fund of the Philharmonic-Symphony Society of New York which for 25 years has made it possible for students in the New York City public schools and colleges to obtain Philharmonic concert tickets at greatly reduced prices, Mrs. Bartlett Arkell and Mrs. Walter S. Fischer held a reception at the New York home of the former. Mrs. Arkell is chairman of the Committee for Public Schools and Colleges of the Philharmonic-Symphony Society; Mrs. Fischer, vice-chairman.

During the period the Fund has been in operation, over 5,000 students, averaging 16 years of age from New York's public schools and colleges, have heard the Philharmonic every year; since 1923 more than 125,000 students have attended the Sunday afternoons and Friday afternoon performances.

Goal $250,000

Mrs. Arkell and Mrs. Fischer point out that the demand for tickets from the New York public schools has now become so great that, without the financial help of "generous music-lovers," further expansion is impossible.

They state: "We are now undertaking to raise a fund to be known as the Student Ticket Endowment Fund, toward which a few gifts have already been received. It will be a permanent fund for the benefit of public school students of New York City as *the income only* will be used to make tickets available to students at reduced prices."

Music-lovers contributing $5,000 or more to the Student Ticket Endowment Fund become "Founders of this experiment in education"; those giving $1,000, Patrons; contributors of $100, Donors. Gifts of any size, however, are gratefully received by the Committee. All gifts are tax deductible.

The goal of the Student Ticket Endowment Fund is $250,000, towards which $19,000 has already been contributed.

Contributions should be sent to the Student Ticket Endowment Fund, Philharmonic-Symphony Society, 113 West 57th Street, New York 19, N. Y.

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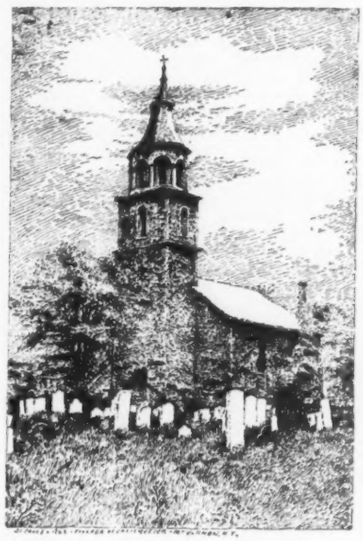
THE CHOIR CORNER

Grey-stoned St. Paul's Seen as Symbol of Nation's Liberty

By LEON CARSON

THERE are many old and famous houses of worship still remaining throughout this country; there are few edifices better qualified to lay claim to such distinction through active association with the historical and religious grass roots of America than lovely little St. Paul's Church just across Eastchester Creek at Eastchester (Mt. Vernon) N. Y. In its restored original form it stands as a symbol of the nation's liberty and particularly of the freedom of the press.

Ivy covered, mellowed, grey-stoned St. Paul's is one of the most ancient churches in America—one of the oldest if perhaps not the oldest Episcopal Church in the entire country. With the exception of a short time during the American Revolution when it was seized by the British for use as a hospital and barracks, it has been occupied as a church. It was founded in 1665 by ten families of God-fearing men and women from Connecticut "who had an earnest desire to live according to these principles." These founders built a small wooden meeting house dedicated to St. Paul, worshipping there until the second structure was built in 1693.



ST. PAUL'S,
Eastchester, Mt. Vernon, N. Y.
(Courtesy of St. Paul's Church)

Colonial Burying-Ground

The adjoining graveyard is representative of the very soil of America. On the gravestones are the names of families in the first ranks of the nation. A number of Colonial militia officers are interred in this cemetery; also 90 Hessian soldiers are buried there in a long grave dug after the battle of Pell's Point by the parishioners of St. Paul's.

Freedom Bell Is Cast

In November, 1728, the Rev. Thomas Goddard was inducted as rector. He later presented the 1800-pound bronze Freedom Bell that still swings in the belfry. This bell was cast in 1752 by Lester & Pack who, five years after cast the famous Liberty Bell. The bell of St. Paul's was buried in 1775 to prevent it from being cast into cannon. In the inverted bell were also buried the Bible, Prayer Book and Communion silver. They were dug up at the end of the war and on special occasions the Bible and Prayer Book are still used.

During a part of 1787 we find this church building being used on weekdays as a courthouse. Aaron Burr tried many of his cases here and the church records show a subpoena dated May 28, 1787, written by and signed "Burr for the defense."

Organ Installed 1830

The old organ in the church was built by Henry Erban & Co., of New York in 1830 and installed in St. Paul's a few years later; it has been in use ever since. The organ has but one manual and the keyboard is quaintly fashioned, but the tone is beautiful and the present organist Charles L. Reid of Scarsdale, N. Y., has no difficulty in producing from this simple instrument as lovely music as will be heard in any New York church—at least that is the feeling of the loyal parishioners. The servicing of the organ has remained in the hands of the Schlette family, father and son, of New York City for the past 75 years.

On the left of the altar stands the oldest Bishop's chair in the United States; in its carving one discovers the numerals 1639. The beautiful old silver vessels belonging to the church are treasured for their historical associations and great beauty.

Bill of Rights Shrine

Now the home of the National Shrine of the Bill of Rights (Society of the National Shrine of the Bill of Rights) the church was an early witness to the fight for a free press in this country and partly because of this association it was designated by the Federal Government in 1943 a National Historic Site. On the Village Green in front of its doors was held "the Great Election of 1733" which led to the trial of John Peter Zenger, his subsequent vindication and the ultimate adoption of the Freedom of the Press as one of the Four Freedoms—Religion, Speech, Press and Assembly.

Following a long line of distinguished clergymen, the Rev. W. Harold Weigle is the present energetic and devoted rector of St. Paul's.

Choir Notes

Reports from all sections of the country would indicate that the coming season will bring forth an unusually heavy schedule of organ recitals by American organists. This is a most encouraging sign for the development of a field of combined sacred and secular instrumental music, until lately much neglected.

Marcel Dupré played a delightful recital of organ works by Bach, Handel, Mendelssohn, Delamarter, Franck, and Dupré on Oct. 14 at St. Thomas Chapel, New York.

Part I of Mendelssohn's Elijah was given by the choir at All Angels' Church, New York, on Oct. 31, under the able direction of Dr. George William Volkel, organist and choirmaster. The assisting guest soloists were Florence Manning, soprano; Pauline Pierce, contralto; Thomas Johnson, tenor, and Everett Anderson bass-baritone.

Handel's Messiah was given on Oct. 10 by the John Harms Chorus under the direction of John Harms, at St. James' Church, New York. The chorus was assisted by the following guest soloists: Paula Lenchner, soprano; Jean Watson, contralto; Brian Sullivan, tenor; Lawrence Davidson, bass, with Beatrice Hatton Fisk at the organ.

Searle Wright, organist and choirmaster, announces the presentation by the choir of the Chapel of the Incarnation, New York, of Leo Sowerby's Magnificat in D Minor and The Sower by Harold Darke on Nov. 21. Also Richard Farrant's Magnificat in G Minor and the Bach Cantata No. 180 on Nov. 28. Soloists, Jeanne Privette, soprano; Vera Wilson, alto; George Lovesee, tenor; Lewis Gavlord, bass.

The choir of Central Presbyterian Church, Montclair, N. J., presented an excellent performance of the Mendelssohn Elijah on the evening of Oct. 31, under the direction of Carl F. Mueller, minister of music. Guest soloists were Gladys Kuchta, soprano; Irene Watson, alto; Thomas Johnson, tenor; Frederic Baer, bass.

John T. Austin

John T. Austin, one of America's foremost organ builders, passed away at his home in Hartford, Conn., on Sept. 17. He was born in Poddington, England, in 1869 and came to Detroit in 1889.

Founder of the Austin Organ Company, Mr. Austin contributed heavily to the development and expansion of the organ building industry. He was well known throughout this country and also abroad for his progressiveness in organ construction and improvement. He retired from active participation in the affairs of his company in 1937.

The first Austin organ built for New England was installed in 1898 in the Fourth Congregational Church of Hartford, Conn. Among many other notable installations, Austin organs were constructed for the Panama Exposition at San Francisco and the San Diego Fair, All Saints Cathedral, Albany, the Sesquicentennial Exposition at Philadelphia and for the Medinah Temple in Chicago.

The Eva Jessye Choir

An elaborate and highly entertaining program was presented at the concert of the Eva Jessye Choir at Town Hall, New York, on Oct. 28. A fair-sized, enthusiastic audience greeted the small, mixed chorus of 20 voices, conducted by Miss Eva Jessye.

The group, which came to attention through its many appearances in Gershwin's Porgy and Bess, sang in delightful and well balanced style unique arrangements of Negro Spirituals, two new and interesting works by the conductor and some unusual numbers by Still, Bob Cole, Gershwin, Robinson, Bron, and Jacques Wolfe's Ballad of John Brown. Frequently, the presentations featured the theatrical in gesture, action and spoken narrative.

The accompanist was Reginald Beane. James Waters was the guitarist and the narrator, C. Quentin Foster.

MUSIC FOR THE CHOIR LOFT

Reviewed by LEON CARSON

SATB

GREAT IS THE LORD OUR GOD, by Camil Van Hulse. Carl Fischer, Inc. N. Y. 20c.

A sturdy, tuneful anthem of praise for 4-part mixed chorus, with organ or piano accompaniment. Text from the Psalms. No incidental soli. Normal vocal tessitura, all parts. Powerful Alleluia conclusion. Especially suitable for Thanksgiving and festival services.

I WILL LIFT UP MINE EYES, by Arnold G. H. Bode. Carl Fischer, Inc., N. Y. 18c.

A melodious, conventionally fashioned, easy singing anthem for 4-part mixed voices, with text from Psalm CXXI. Organ or piano accompaniment. Begins with short soprano and alto sections-duet. Short tenor and bass soli. Suitable for small and large choir ensemble. 8 pages.

LIFT UP YOUR HEADS, by N. Lindsay Norden. Broadcast Music, Inc., N. Y. 15c.

This is a splendid, stirring anthem for 4-part mixed voices, text from Psalm XXIV. Organ accompaniment. Brilliant trumpet introduction. Vocal tessitura normal. Acceptable for general or special service. 5 pages.

MY SHEPHERD WILL SUPPLY MY NEED, arr. by Virgil Thomson. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London.) 16c.

A 4-part anthem arrangement of a traditional hymn-tune from the southern part of the U. S. A. for mixed voices. Text is a paraphrase of 23rd Psalm. Sung a cappella. Accompaniment for rehearsal only. Reverent in feeling and finely harmonized throughout. Normal vocal tessitura. Suitable for general or communion service use. 7 pages.

GLORIA, by Robert Hall. Broadcast Music, Inc., N. Y. 15c.

A short, 3-page anthem for 4-part mixed voices, with organ or piano accompaniment. Bright and spirited, strongly rythmic. Contains brief soprano and alto soli. Vocal tessitura normal for all parts. Especially suitable for festival service.

Women's Voices

SA

GOD OF MERCY, GOD OF GRACE, by C. A. Marks. Theodore Presser Co., Phila., Pa. 15c.

A melodious 3-page hymn-anthem, arr. by Harold K. Marks, for 2-part treble (S.A.) voices, with text by Henry F. Light. Organ accompaniment. Easy vocal tessitura for both parts. Includes soprano (or unison) solo. For special or general service use.

SSA

LO, MY SHEPHERD IS DIVINE, by Josef Haydn. G. Schirmer, Inc., N. Y. 16c.

A musicianly arrangement for 3-part (S.I, S.II, A) chorus for women's voices, by Edwin Arthur Kraft, from the Kyrie of Mass No. 7 (St. Nicholas) (1772), which retains the original feeling of the music, although adapted to modern usage. Piano accompaniment. Suitable for general or special service. Vocal tessitura normal for all parts. 7 pages.

SSAA

DAREST THOU NOW O SOUL, by Roland Diggle. Abbey Music Co., Inc., Hollywood, Cal. 16c.

A spirited, virile and musicianly anthem for 4-part (S. I-II, A. I-II) women's voices, set to some unusual text by Walt Whitman. Organ or piano accompaniment. Well marked for strikingly contrasting phrases and moods. Requires a well balanced choir, with low-voices A. II. No soli. Strong climactic ending. For special or general service use. 8 pages.

Organ

EIGHTEEN CHORAL PRELUDES, by Johann Sebastian Bach. Theodore Presser Co., Phila., Pa. $1.50.

A splendid collection of 18 choral preludes for organ, selected and edited by Edwin Arthur Kraft. Contains some of the most popular and most often played choral preludes, including Blessed Jesus, We are Here, Have Mercy upon Me, O Lord, Jesus, Priceless Treasure, O Hail, This Brightest Day of Days, etc. Appropriate for church service or for recital.

SHEPHERDS SONG, by Wm. S. Nagel. Elkan-Vogel Co., Phila., Pa. 60c.

A charming pastoral air taken from an old French folk tune, transcribed by the above composer in simple fashion for use by any organist with an average-size instrument at his command. Suitable either for church service or for concert program. 4 pages.

VARIATIONS AND FINALE ON AN OLD FLEMISH SONG, by Flor Peeters. Elkan-Vogel Co., Inc., Phila., Pa. $2.

This well known musician has created an interesting arrangement on the theme of an old Flemish folk song, together with eight variations of various moods and styles, ranging from andante, through the vivo scherzando, lento, etc., to a brilliant Toccata-Finale. A most valuable, colorful and at times difficult 24-pages of organ music.

Junior Choir

THE LORD HATH DONE GREAT THINGS FOR US, by Boris Levenson. Oliver Ditson Co. (Theo. Presser Co., Distr.) Phila., Pa. 15c.

A simple, tuneful, and dignified anthem for junior choir, built around a metrical version by Rollin Pease of Psalm 126; for unison singing. Organ or piano accompaniment. In strophic form, with appropriate climax at end of second and concluding verse. Vocal tessitura normal. Suitable for general service use. 3 pages.

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Ballet Scores by Hindemith and Rieti

By ROSALYN KROKOVER

Ballet in this vicinity has recently been the sole prerogative of the New York City Ballet Company (late the Ballet Society), which continues on its rounds of Balanchine works, with occasional interludes by other choreographers. Of the novelties, none could be termed a true premiere. Four Temperaments, on Oct. 26, was one: music by Hindemith, choreography by Balanchine, scenery and costumes by Seligmann. It had been presented previously on Ballet Society subscription concerts.

Hindemith's score is an example of his preoccupation with medieval elements, following the style and tradition of such earlier works as Der Schwanendreher. It is fine music, often with a more lyric flow than one usually associates with this composer. In construction it is a theme and four variations; the variations are suggested by the medieval division of "humors"—Melancholic, Sanguinic, Phlegmatic and Choleric. Balanchine's choreography attempts to interpret these humors, and the movements are closely linked with the musical flow. This is of course to be expected of Balanchine, whose approach to a choreographic score virtually observes every quarter rest and inner line. It is doubtful, though, if Balanchine has added much to his technical or emotional vocabulary in this work, even though there are some exciting moments—Maria Tallchief's solo in the second variation, for example, or the opposed parallel lines in the final moments of the ballet. The leading dancers included Herbert Bliss, Maria Tallchief, Nicholas Magallanes, Francisco Moncion, Todd Bolender, Tanaquil LeClercq, Elise Reiman and Jocelyn Vollmar.

But if Balanchine's Four Temperaments is a less than brilliant choreographic work, the same choreographer's Triumph of Bacchus and Ariadne raises some real questions. In many ways, true, it is a brilliant conception; and certainly the novel form of the work and music entitles it to serious consideration. A few words about the latter, which was composed by Vittorio Rieti. He has scored it for orchestra and chorus, the choral parts being sung on the first performance (Nov. 1) by members of the Schola Cantorum. There are two solo voice parts, also; these were sung on stage by Leon Lishner (bass) and Ellen Faull (soprano). In short, the work really is what the program claims it to be—a ballet-cantata. Rieti's music, despite some Stravinsky derivations, has some exceedingly lyrical moments and is eminently listenable.

What Balanchine has done is to stage it in the form of a renaissance festival, complete with medieval costumes and a backdrop, by Cagli, under which are grouped a number of non-dancing extras. These are supposed to be the audience watching the festivity, which "celebrates Youth and Age, sacred and profane love in verses derived from classical Latin verse, which are divided into ballet entries." In many respects, the ballet is constructed like a seventeenth-century masque, with some dancing, stage effects, dumb-shows, and an antimasque complete in itself. An anachronism, perhaps, but something that is unusual enough to be observed with interest.

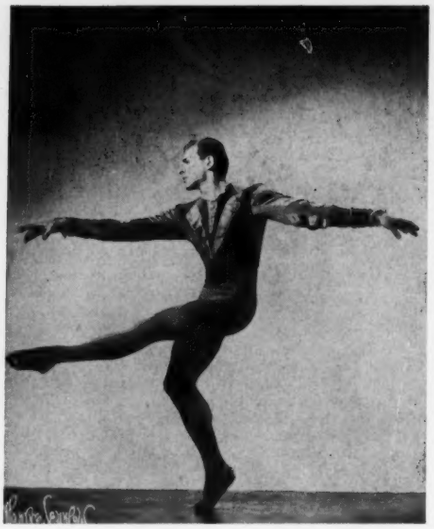
From the viewpoint of sheer dance, however, some doubts are raised. Dance, indeed, seems to be secondary, and in such a number as Midas, it dwindles to practically nothing, becoming a pantomime relating the old legend. The antimasque (the part called Silenus) also has little dance, being a bass solo during which a heavily made-up Silenus waddles grotesquely around the stage. The opening duet between Bacchus and Ariadne has a few moments of rather derivative footwork, and only in one instance did Balanchine appear to extend himself choreographicaly—the ensemble called Nymphs and Satyrs. There is a concluding Bacchanale, but it is completely out of character with the rest of the work. It is a habit of Balanchine to bring everybody on stage during the final moments of a ballet, in a grand, virtuosic summing-up; but here, in Bacchus and Ariadne, the results, with the Balanchine clichés that are present and the sudden flurry of before-the-footlights activity, not only destroyed the previous mood but perilously approached burlesque. Among the hard-working dancers were Dick Beard, Magallanes, LeClercq, Marie-Jeanne, Charles Laskey, Francisco Moncion and Herbert Bliss.

Mother Goose Suite

Far less pretentious but more successful artistically (or, rather, choreographically) was Todd Bolender's Mother Goose Suite, a classic ballet in five scenes set to Ravel's popular score. It has nothing to do with the fairy tales that were in Ravel's mind, being rather an interpretation of the moods of the piece. As such, it was remarkably successful. Bolender has achieved an atmosphere of poetry, of mystery and of yearning. The five movements are entitled Pavane, Enchanted Garden, Hop O' My Thumb, Enchanted Princess and Beauty and the Beast.

All but one, it will be noted, are named according to the sections of the original score, the exception being Enchanted Princess (called Laideronnette, Empress of the Pagodes, in Ravel). Even that exception, however, follows the musical mood, being an enchanting Chinese-flavored dance. In Hop O' My Thumb, instead of the little gentleman being represented, Bolender has chosen to choreograph a love duet—a dance of sustained lyricism and grace. The general idea knitting these sections together, apparently, is that a Spectator, seated on the side of the stage during the entire ballet, mentally reviews past events in her life.

His choreography, danced by Marie-Jeanne, Bolender, Moncion, Beard and Tompkins, could not be called entirely individual—traces of Balanchine and Tudor are present (Tudor especially in the Enchanted Garden scene)—but his feeling for delicate values of spatial balance flavored with psychological undertones is unique among young choreographers today, judging from this ballet. Most of them want to make a big splash; Bolender has contented himself with a relatively slight theme and treatment. There is more artistic probity in Mother Goose Suite, however, than in nearly any comparable work; more than enough to suggest that Bolender has the capabilities of true creative work in his field.



ANDRE EGLEVSKY

appeared in the Oct. 25 performance of the City Center Ballet Company's performance of Balanchine's Symphony in C. Mr. Eglevsky, now with the Marquis de Cuevas' Grand Ballet de Monte Carlo, was a last minute substitution while visiting New York on a short leave of absence from the company.

Return of Eglevsky

On the Oct. 25 program there was a little note stating that Andre Eglevsky was replacing Herbert Bliss in Balanchine's Symphony in C. This was Eglevsky's first New York appearance in a few years; he danced through the courtesy of the Marquis de Cuevas' Grand Ballet de Monte Carlo. Ballet lovers gave him a tremendous reception for his solo in the third movement, even though he was not completely free in it (having had to memorize the part virtually up to curtain time).

Kreutzberg Returns to Ziegfeld

Harald Kreutzberg made his only announced appearance of the season at the Ziegfeld Theater on Oct. 31. He now describes his program as Dances and Characters, although a reversal of the title would not be amiss. It seems quite definite at this point that Kreutzberg's great gift is the ability to create a character or mood in a few rapid strokes, rather than that of being a dancer in the formal sense of the word. His movement has a never ending-flow (as far as such a thing is possible) though his vocabulary is decidedly limited. In ¾ Time, a series of four brief dances to a few Brahms waltzes, the choreography was slight and undistinguished. The End of Don Juan, in which Don Juan is persecuted by his conscience and goes insane (to Gluck's music), as well as the Job Expostulateth with God, set to music by Wilckens, were too literally stated, as is generally the case when Kreutzberg goes in for heavy dramatic interpretations. But, in inventions like the Trois Morceaux Characteristiques, Variations on Oh Du Lieber Augustin and, above all, his Jolly Trifles, his art is incomparable.

Trois Morceaux Characteristics was divided into three sections: Printemps with music by Schumann, L'Amour set to Grieg, and Souvenir set to music by Wilckens. These were a series of surrealistic sketches, ingeniously costumed to give the spectator's imagination a field day. The Oh Du Lieber Augustin had the same charm as his Viennese sketch to Strauss music, which he did as an encore. But the real treat of the evening was the three little caricatures called Jolly Trifles. They were Lunch Time (a forgetful scarecrow), Exercises at Midnight (a ghost warms up for his nocturnal activities) and Dashing Spaniard. These were riotious in conception and fantastically costumed. In fact the costumes were so much a part of the ideas in the first and second numbers that there was little telling where Kreutzberg ended and the costumes started. No costume credit is given, which is unfortunate since the costuming is such an integral part of the characterizations. Other works on the program were Li-Tai-Po, Song of the Stars, From an Old Calendar, Notturno, and Master of Ceremonies. As always, Friedrich Wilckens accompanied.

Dance News

Because of a demand for La Meri's Ethnologic Dance Center's work in educational fields throughout the country, an Academic Course has been inaugurated which will offer not only full physical training but the study of cultural backgrounds as well. However, in order to make the project succeed, financial help is needed. To quote La Meri: "For nine years the Center has pulled itself along by its 'own bootstraps,' and the going has been pretty tough. This is the first time we have

(Continued on page 23)

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PICKUP CHATTER

RECENT DISC RELEASES

Orchestral

BRITTEN: Four Sea Interludes (Peter Grimes). London Sym. Orch., dir. Sargent. Columbia MX-303, 2 discs, $3.50.

DELIBES: Coppelia Ballet Music. Royal Opera House Orch. of Covent Garden, dir. Lambert. Columbia MM-775, 4 discs, $6.

DVORAK: Symphony No. 4 in G. N. Y. Philharmonic, dir. Walter. Columbia MM-770, 4 discs, $6.

HAYDN: Symphony No. 94 (Surprise). Liverpool Philharmonic, dir. Sargent. Columbia MM-781, 3 discs, $4.75.

HINDEMITH: Pieces in the First Position (Op. 44, No. 3); Lively (Op. 44, No. 4). Stuyvesant Sinfonietta, dir. Sylvan Shulman. Columbia disc 72606-D, $1.25.

MOZART: Symphony in B flat, No. 33 (K. 319). Marriage of Figaro Overture. Vienna Philharmonic, dir. von Karajan. Columbia MM-778, 3 discs, $4.75.

RIMSKY-KORSAKOFF: Sadko; Introduction to Coq d'Or. San Francisco Orch., dir. Monteux. Victor DM-1252, 2 discs, $3.50.

RIMSKY-KORSAKOFF: Scheherazade. Philadelphia Orch., dir. Ormandy. Columbia MM-772, 5 discs, $7.25.

TCHAIKOVSKY: Sleeping Beauty Ballet. Royal Opera House Orch. of Covent Garden, dir. Lambert. Columbia MX-302, 2 discs, $3.50.

VAUGHAN WILLIAMS: Fantasia on a Theme by Tallis. Minneapolis Orch., dir. Mitropoulos. Columbia MX-300, 2 discs, $3.50.

WAGNER: Wotan's Farewell and Magic Fire Music. N. Y. Philharmonic, dir. Stokowski. Columbia MX-301, 2 discs, $3.50.

WEBER: Jubilee Overture. Minneapolis Orch., dir. Mitropoulos. Columbia disc 12891-D, $1.25.

Instrumental

CHOPIN: Concerto No. 2 in F minor. Witold Malcuzynski (piano) and Philharmonia Orch., dir. Kletski. Columbia MM-776, 4 discs, $6.

LISZT: Concerto in A major; CHOPIN: Etude in C sharp minor (Op. 25, No. 7). Witold Malcuzynski (piano) and Philharmonia Orch., dir. Susskind. Columbia MM-777, 3 discs, $4.75.

MEDTNER SOCIETY SET. Vol. I: Second Piano Concerto (Medtner and Philharmonia Orch., dir. Dobrowen); Fairy Tales in D minor and F minor; Arabesque in A minor (all played by Medtner); To a Dreamer; Spanish Romance; Butterfly (Tatiana Makushina, sop., acc. Medtner). Recorded in England by HMV, discs DB-9191-9197, $18.34.

MOUSSORGSKY: Pictures at an Exhibition; By the Water. Vladimir Horowitz (piano). Victor DM-1249, 4 discs, $6.

MOZART: Concerto in F for Three Pianos. Vronsky and Babin with Rosina Lhevinne and the Little Orch. Society, dir. Scherman. Columbia MM-771, 3 discs, $4.75.

WALTZES OF TCHAIKOVSKY (arr. Babin). Vronsky and Babin (duo-pianists). Columbia MM-760, 4 discs, $6.

Vocal

BERLIOZ: Requiem. Emile Passani Choir and Orchestra, dir. Jean Fournet, with Georges Jouatt (tenor). Columbia MM-769, 11 discs, $15.50.

DEBUSSY: La Damoiselle Élue. Bidu Sayao (sop.), Rosalind Nadell (con.), Women's Chorus of Univ. of Pa., and Philadelphia Orch. dir. Ormandy. Columbia MM-761, 3 discs, $4.75.

GOUNOD: Ah! Lève-toi, Soleil (Romeo and Juliet); MASSENET: Fuyez, Douce Image (Manon). Jussi Bjoerling (tenor), with orch. dir. Nils Grevillius. Victor disc 12-0257, $1.25.

HANDEL: Let the Bright Seraphim (Samson); Art Thou Troubled (Rodelinda); HAYDN: With Verdure Clad (Creation); BACH: Was mir behagt (Cantata No. 208); My Heart Ever Faithful (Cantata No. 68). Isobel Baillie (sop.), with Hallé Orch. dir. Braithwaite and Heward; and City of Birmingham Orch. dir. Cameron. Columbia MM-780, 4 discs, $6.

MOZART: Within These Temple Walls; O Isis and Osiris (Magic Flute). Oscar Natzka (bass), with orch. and chorus of Covent Garden, dir. Karl Rankl. Columbia disc 72641-D, $1.25.

MOZART: Mi Tradi (Don Giovanni). Elizabeth Schwarzkopf (sop.) and Philharmonia Orch. dir. Krips. Columbia disc 72640-D, $1.25.

OFFENBACH: O, Mon Cher Amant; Mon Dieu, Que les Hommes Sont Bêtes; Ah! Quel Diner; Je t'Adore (La Perichole); Entr'acte and Barcarolle (Tales of Hoffmann). Jennie Tourel (mezzo-sop.), with orch. dir. Abravanel. Columbia MX-299, 2 10-inch discs, $2.90.

PONCHIELLI: Cielo e Mar (Gioconda); LEONCAVALLO: Vesti la Giubba (Pagliacci); HALEVY: Rachel! Quand du Seigneur (Juive); PUCCINI: E Lucevan le Stelle (Tosca). Jan Peerce (tenor), with Victor Orch. dir. Leinsdorf. Victor MO-1250, 2 discs, $3.50.

RAVEL: L'Enfant et les Sortilèges. Nadine Sautereau (mezzo), Denise Scharley (con.), André Vessières (bass), Solange Michel (sop.), Martha Angelici (sop.), Joseph Perron (tenor), Yvon le Marc'hadour (bar.), Maurice Prigent (tenor), Odette Turba-Rabier (sop.), Marguerite Legouhy (mezzo) and Claudine Verneuil (sop.), with Orchestre National and Choir of Radiodiffusion Française, dir. Ernest Bour. Columbia MOP-29, 6 discs, $8.50.

SAINT-SAËNS: Samson et Dalila (complete). Jose Luccioni (tenor), Hélène Bouvier (mezzo), Charles Cambon (bass), Paul Cabanel (bar.) and Médus (bass), with Chorus and Orchestre National de l'Opéra, dir. Louis Fourestier. Columbia MOP-28, 2 volumes, 15 discs, $21.50.

VERDI: Tacea la Notte (Trovatore). Florence Quartararo (sop.), with Victor Orch. dir. Morel. Victor disc 12-1530, $1.25.

Within the last month or so, Columbia has released a rather staggering list, much of it drawn from their French and English affiliates, some from American organizations, and nearly all of musical interest. Among the orchestral discs there is a superb performance (and recording) of the four Sea Interludes from Britten's Peter Grimes. This is fine, controlled conducting, and makes even a better effect than the Decca set of last year. British orchestras predominate among the new releases. Constant Lambert and the Royal Philharmonic take a hand in two ballet scores. Coppelia, of course, is not complete; and those who like the ballet will bemoan the lack of favorite sections. It is a good sampling for all that, and a sparkling interpretation. The Gordon Jacob orchestration is used. Lambert also conducts a two-disc version of the Sleeping Beauty Ballet. For a fuller account, on five discs, see the Stokowski album for Victor, which is a richer-sounding job; the present Lambert set, also well conducted, is probably aimed at those who do not wish to invest in the more complete version.

Columbia needed a replacement for the Surprise Symphony, and the set with Sargent and the Liverpool Orchestra is a sober piece of work, well recorded, though not up to the Koussevitzky set, which has more delicate dynamic adjustments. In von Karajan's forceful conducting of the Mozart Symphony No. 33, the recording is a little over-resonant, which results in some of the inner lines being blotted out. No other version of this symphony, as light-hearted and spontaneous a one as Mozart ever wrote, is available.

It has been quite a few years since the Dvorak Fourth Symphony was recorded (Talich and the Czech Philharmonic, in 1936). The latter version still retains its idiomatic feeling, but naturally cannot compete with the new Bruno Walter set in terms of color and clarity. Nevertheless, this new set is not representative of the best in modern recording, being a little muffled and high in surface noise. Walter's tempo is remarkably fast in the third movement; otherwise his interpretation owns balance and lucidity. Vaughan Williams' Fantasia on a Theme by Tallis, a noble piece that is one of the superior musical works of our time, is well played and recorded by the Minneapolis Orchestra conducted by Mitropoulos; and the Walküre excerpts receive a typically brilliant traversal by Stokowski. There are some mannered moments, though; why the long ritards toward the end of side 2? The Jubilee Overture by Weber, virtually never played today, is pretty thin *pièce d'occasion*, containing much hustle-bustle but little forward movement. Mitropoulos conducts it impassively. There also are two Rimsky-Korsakoff works to consider—Scheherazade, overwhelmingly conducted by Ormandy, who has quite a flair for this type of music; and Sadko (not to be confused with the opera of the same name), an early work patterned after Liszt's Mephisto Waltz. Sadko expertly conducted by Monteux, is a colorful score without much individuality. Note, however, the ostinato figure at the beginning, so reminiscent of a section of Stravinsky's Firebird. Scheherazade, incidentally, is housed in a new type of box album, with the record folders mounted on a swivel. It is much more satisfactory than standard albums, provided they stand up well. One more orchestra recording: the Hindemith examples of *gebrauchsmusik*, expertly contrived for a student orchestra and, coming from a composer of Hindemith's stature, much more than mere student pieces.

Sponsored by a Maharajah

The Medtner Society Set is not available, at present, except on import. It was recorded in England under the auspices of the Maharajah of Mysore, a wealthy Indian potentate with a great love and belief in Medtner's music. (Vol. II already has been released in England.) None of the works in this set will be familiar to American audiences; Medtner has never taken hold in this country. He was born in Russia in 1880, left in 1921, has been in England since 1936. He is a fine musician and a sound pianist. His Second Concerto dates from 1926-1927; it is dedicated to Rachmaninoff, who possibly could have written it. A conservative piece, orthodox in construction, post-romantic in melodies and harmonic scheme, it is sincere, well-written and certainly as good as some of the piano concertos in the current run. No blazing individuality is present, but there is a place for music of this sort, and also for his well-wrought songs and piano pieces. The recording throughout the album is excellent.

Two piano concertos are contributed by Witold Malcuzynski, a Polish pianist very popular in England. His version of the Liszt Second Concerto will undoubtedly supersede the old Columbia set by Petri, and it is a worthy successor. Malcuzynski here, as in the Chopin F minor Concerto, adopts a romantic, broad approach. He is an expert technician, and a real stylist. His Chopin, indeed, is the best version available—better recorded than the 1939 Cortot, more sensitive than the recent Rubinstein. Still another concerto recording features the Mozart Three-Piano, for the first time on discs. This is a beautifully-sounding piece of work, played neatly and precisely by the soloists, conducted rather rigidly by Scherman. The cadenzas, incidentally, are mercifully short.

Of the Horowitz version of Moussorgsky's Pictures at an Exhibition, one can say that his arrangement makes the essentially unpianistic writing of the composer more thrilling than it otherwise would have been. Horowitz plays massively, as might be expected, and his approach is big enough to make the final section sound like the heroic apotheosis it really is. The recording, save for a few unduly noisy sides, is excellent. In the Vronsky-Babin album of Tchaikovsky waltzes, one finds the waltz from the Serenade in C, the Valse Sentimentale, the Waltz from Eugene Onegin, the Waltz from Swan Lake and the Waltz of the Flowers from the Nutcracker Ballet. One can say little about such a contribution to the literature; sentimentalists will like the set.

First Ravel Recording

One of the most enchanting sets of recent years is the first recording of Ravel's L'Enfant et les Sortilèges (The Child and the Sorcerers), a work called a "ballet-opera" by the composer. Space does not allow a complete survey of the music, but it is a fairy tale with a moral. It is delicate, witty, contains some real humor (one of the rarest things in music), some orchestration of genius, and a sympathetic view towards the child's world that no other composer has achieved. The piece is really indescribable, and all record collectors should think about acquiring this for their enjoyment. The recording is magnificent, and the performance as well sung as one could possibly desire.

Grand opera is represented by a complete Samson et Dalila, a work which has most of Saint-Saëns' cliches and few of his better qualities. As long as there are mezzo-sopranos around, though, the work will be in the repertoire. The present set is an altogether good performance. Bouvier is a secure singer; she is not too seductive, vocally, but is clear-voiced, stylistically knowing and technically flexible. Luccioni, unknown to this department, has a voice of sufficient size and quality to suggest the mighty-thewed Samson, and Cabanel is a rich-voiced baritone. Médus (no first name given) has a noble voice, and also a noble tremolo.

Another outstanding recording, brought to discs for the first time, is the Berlioz Requiem, one of his masterpieces almost unknown in this country. Production troubles might play a part in its neglect; it is scored for large chorus, orchestras, and four brass bands (including 50 brasses, 16 tympani). It is a wonderful, gripping, dramatic score, bursting all over with genius. Again space prohibits an analysis of the music, but few composers have risen to so tremendous a peak. The tenor solo is sung by Georges Jouatt, who has a large, ringing voice. This set will need a machine with a clear bass response, for the heavy climaxes will shatter unless there is much definition in the phonograph's lower register.

Some of the English tradition is imparted in Isobel Baillie's album of Handel, Haydn and Bach. As customary there, she sings the music in English; and her phrasing is of a type peculiar to the British oratorio style. Her high, clear soprano is familiar to those who know her work in the Columbia Messiah set. The recording is fine, though part of it must date back some years. The recording of Debussy's Damoiselle Élue also is superior, and this early (1887) but beautiful, atmospheric work is sung by Bidu Sayao with beauty of tone and subtle variety of inflection.

Operatic Discs

With the advent of the operatic season, the record deluge of everything from Mozart to Puccini begins. Jennie Tourel sings her lovely Offenbach arias with character, fine diction, and a good measure of spontaneity. In the Barcarolle duet, thanks to the recording engineers, she sings with herself. How about calling a stop to this kind of nonsense? Otherwise this charming set is well worth having. The Jan Peerce album contains four well-known excerpts, sung with the tenor's usual dependability. Bjoerling's disc of Gounod and Massenet arias is an example of his usual hard, clear singing and brilliant top register. Oscar Natzka sings his Magic Flute arias in English and has no trouble descending to a low E in Within These Temple Walls. He has a remarkably fluent voice which is handled with dignity. A companion disc would be Schwarzkopf's version of Donna Elvira's aria, Mi Tradi, from

(*Continued on page 23*)

JOSEPH SZIGETI,

violinist, looks over Carl Fischer's display of his Columbia discs before the recorded concert in the new hall. Elfrieda Boerner, manager of the department, shows him the featured albums. The daily noonday recorded concerts in the Carl Fischer Concert Hall are open to the public.

CHICAGO

Three Major Orchestras Heard in Opening Weeks

By DOSHA DOWDY

DESPITE a note of apprehension previously sounded in anticipation of a season sans permanent conductor, the opening weeks of Chicago fifty-eighth symphony season have been eventful and rewarding, with three visiting orchestras of top rank (the Philadelphia Orchestra, New York Philharmonic, and the Orchestre National de France) under their distinguished conductors Eugene Ormandy, Leopold Stokowski, and Charles Munch, and our own group under Pierre Monteux (now concluding his fifth week as guest conductor) presenting in all eight Chicago premieres, as well as other notable performances.

Highlighting the fourth program of the Thursday-Friday Series, were Hindemith's Concerto for Violin and Orchestra heard here for the first time, and given a particularly advantageous performance with Ruth Posselt as soloist, and the first Chicago performance of the complete score of Ravel's ballet Daphnis et Chloe, an important event in the annals of the orchestra's repertory. No wonder the audience was moved to give the conductor and orchestra a tremendous ovation, when, later, Mr. Monteux said, "The work was given the best performance of those I have presented with the major orchestras of the world. I am enchanted with the Chicago Symphony — a first class orchestra."

Other works given during the past fortnight under Mr. Monteux's direction were symphonies by Haydn and Beethoven, beautifully interpreted; a first performance of Pijper's interesting Symphony No. 3; Five Symphonic Etudes, based on the folk song, El-A-Noy (from Carl Sandberg's The American Songbag) by Florian Mueller, first oboist of the Chicago Symphony, who acknowledged enthusiastic applause from the stage; and Strauss's tone poem Death and Transfiguration, given a performance of transcendent beauty.

Orchestre National Welcomed

It was fortunate that such a magnificent orchestra as the Orchestre National de France should come to further heighten the season. The concert presented was an altogether distinguished one both for the works programmed, and for the high artistic calibre of performance. There were two Chicago premieres, Honegger's Symphonie Liturgique, intensely moving in its dramatic drive, and Walter Piston's new Toccata played for the first time anywhere, on this, the orchestra's first American tour. The work was well received both as a tribute paid to one of America's most respected composers, and for its own worth.

Other works programmed were Berlioz's Le Corsaire (overture), Ravel's Le Tombeau de Couperin, and Roussel's Bacchus et Ariane (second orchestral suite) which closed the concert with conductor and orchestra receiving an ovation. In response, a highly imaginative performance of Dukas' Sorcerer's Apprentice was given.

La Montaine Opens Series

John La Montaine, pianist, and a native of Oak Park, Ill., was the recipient of particular good fortune when his debut recital in Kimball Hall scheduled for Oct. 11 was transferred to one in Orchestra Hall Oct. 19, replacing Giomar Novaes, whose concert tour has been canceled. The young pianist rose to the occasion admirably and presented with poise, musicianship and indubitable talent, a program of standard works by Bach-Liszt, Mozart, Beethoven, Brahms, Chopin and Ravel. Groups by the latter composers were most consistently well played. The pianist's brilliant technique and poetic feeling were shown to advantage in four Chopin Etudes, and the more subtle phases of his technique in the impressionistic style of Ravel's Jeux d'Eau and Alborado del Gracioso.

Despite overuse of the pedal in the opening Prelude and Fugue in A Minor by Bach-Busoni, the work was given an impressive performance. Sonatas by Mozart (F Major) and Beethoven (Appassionata) were well interpreted, as were four Intermezzi by Brahms, though sustained line was occasionally lacking and substance sacrificed in emphasis of the music's romantic qualities. With maturity added to the important attributes which the gifted pianist now possesses, he should become a recognized artist of the concert stage.

SYBIL SHEARER
opened her fall season on Oct. 31, when she was presented in dance-concert by the University of Wisconsin at Madison's Union Memorial Theatre. Among other artists to be presented by the university are Horowitz, Kreisler, Piatigorsky and Florence Quartarero.

Robert Shaw Chorale at Orchestra Hall

The fact that the Robert Shaw Chorale held its large Orchestra Hall audience almost completely intact through a two-hour and a half concert (six encores included), attests the pleasure this organization is able to give to its listeners. Mr. Shaw is not only a gifted musician but he has the discrimination to choose singers and instrumentalists (for a Chamber Music Ensemble) who are thoroughly capable of responding to his artistic tastes.

Comprising the program were Bach's motet, Jesu, Meine Freunde, Poulenc's Mass in G Major, Five Part Songs by Brahms, Music of the 17th century, Six Chansons by Hindemith (1895), and Brahms' Liebeslieder Waltzer (Op. 52, Nos. 8-16), replacing Copland's In The Beginning, which was programmed at the close.

The concert was presented by the Roosevelt School of Music as the first of a number of fall semester public events.

One World Ensemble in Concert

A note was heard echoing the hope and promise for a better "One World" accord and understanding, when the One World Ensemble gave an interesting and inspiring program recently in Orchestra Hall.

A quartet comprised of different races, made music a bond for all nations by the sincerity and artistry of their song. A glow of appreciation was felt by the large and friendly audience.

The highlights of the program were the native songs of the Japanese soprano, Hideko Yoshino, sung with beauty and charm, and the superb quality of the tenor voice of Napoleon Reed, particularly in his spirituals.

Elizabeth Dunning, contralto, and Burton Cornwall, basso, sang with authority and pleasing style.

The concert was sponsored by the Free Religious Fellowship. H. D.

Other Concerts

Other concerts heard in Orchestra Hall were those given by Marian Anderson, to a sold out house; RCA Victor Orchestra and Chorus, starring Robert Merrill, with Russ Case conducting; and Paul Whiteman, his orchestra and soloists, who presented a concert in tribute to the music of George Gershwin. Featured among the soloists was Chicagoan Jane Anderson, in performances of Gershwin's Concerto in F (first movement) and Rhapsody in Blue.

Nies-Berger in Anniversary Concert

Edouard Nies-Berger, noted organist with the New York Philharmonic Orchestra, and conductor of his own Chamber Orchestra in New York, was presented in organ recital before an audience of 1,000 in Rockefeller Memorial Chapel, University of Chicago. The occasion marked the twentieth anniversary of his American debut made in Kimball Hall, Oct. 26, 1928.

Lillian Price Studio Activities

Dorothy Jordan, artist-pupil of Lillian Price, whose second Chicago recital in Kimball Hall is scheduled for early spring, was presented in recital Oct. 24 at Grant Memorial A.M.E. Church by the C.O.S. Club. Her program included songs by Purcell and Haydn; French and German groups; Aria and Recitative from Tchaikovsky's Jeanne d'Arc; Spirituals arranged by Price and Hall Johnson; and American Songs by Tyson, Shaw and Frank La Forge. William Whittaker was Miss Jordan's accompanist.

Other pupils who have given fall programs are Sanda Cross, soprano, soloist of the South Congregational Church, for the Engineering Faculty of the University of Illinois, and the Woman's Club of the Pilgrim Congregational Church, Oak Park, Ill.; Lois Willy, for the Alumni Association of the First Congregational Church; and June Johnson, who was heard in songs at the Eastern Star Convention, Minden, Mich.

Roosevelt College Presents Series

Concerts and lectures to be presented during the fall semester of the Roosevelt College School of Music, include a Folk Music Series by Manoah Liede-Tedesco, Folk Music—Heritage of All Peoples, and Songs from South of the Border by Julie Andre, both given in October; Italian Folk Music (Le Canzoni Popolari of Naples, Sicily, and Sardinia), presented by Lola D'Ancona and Elio Gianturco, Nov. 12, and Anglo-American Folk Music to be given by Richard Dyer-Bennett, Dec. 10; three lectures by Karl Gehrkens—Why Music, Nov. 4, Music: Leaven or Garnish, Dec. 2; The Place of Music in a Democracy, Jan. 6; and the school's Opera Workshop presentation of The Old Maid and the Thief (John Daggett Howell, director), Nov. 15.

Recitals by faculty members of the School of Music will be heard at the college on the evenings of Dec. 15 and Jan. 19; and recitals featuring outstanding students on afternoons of Dec. 8 and Jan. 12 in the college's Recital Hall.

Philruth Management Presents Lockett

Joseph Lockett is of that rare order of contemporary pianists who place themselves wholly at the disposal of their music. This singleness of purpose led a sizable audience at Kimball Hall on Oct. 31 along more varied pathways than those offered by the average recitalist. Here were the infrequently heard Variations on a Chopin theme, op. 22, by Rachmaninoff, the bucolic Romance in F major by Brahms, pieces by Arensky and Paul Juon. If along the way the going became a little too arduous for Mr. Lockett's technical prowess, still he in the main reached the goal of each composition. One very marked virtue of the playing was the degree of planning behind each work. It was always carefully thought out and added to this there were frequent glimpses of keen musical insight. These qualities made his playing of two of the four Dohnanyi Rhapsodies, his closing group, the high point of the program. J. M.

Martial Singher in Recital

On Oct. 22 at Mandel Hall, the University of Chicago presented Martial Singher in a recital dedicated to the memory of Janet Fairbank. Mr. Singher, assisted in inimitable style by Paul Ulanowsky at the piano, presented with exquisite artistry songs of Fauré, Debussy and Moussorgsky, as well as several selections from Miss Fairbank's collection of American songs, bequeathed by her to the Newberry Library. This group included compositions of David Diamond, John St. Edmunds and Everett

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Fine Arts Quartet Opens Season

On Oct. 20, at Fullerton Hall, the Fine Arts Quartet of the American Broadcasting Company opened their third down town season, with a program made up of Haydn, op. 20, No. 4 in D major; Walton, Quartet in A minor; and Dvorak, op. 96 in F major. The Haydn score, a small and perfect piece from the early period, and the gay and tuneful Dvorak were excellent foils for the Walton, which was the major interest of the program. Composed in 1947, and given its American premiere by the quartet, it is an excellent example of the highly individual work of the man considered by some the outstanding English composer of his time. It is essentially romantic in character, sometimes somber, not too highly colored, marked by rhythmic patterns similar to others of Walton's works. The slow movement is particularly beautiful and moving. The performance, as always with these players, was immaculate technically, and displayed the sensitive perception they have for contemporary music. H. L. B.

DePaul U. Presents Grimm

The DePaul University School of Music announced eight free lectures on Music Aesthetics during the first semester of the academic year. The lecturer is the distinguished theorist and musicologist Bela Grimm, graduate of the Academy of Music, Vienna, and student of Leonid Kreutzer in Berlin.

The talks are being given in the Recital Hall, DePaul Building. Those still to come including Nov. 16 and 30; Dec. 14; and Jan. 11 and 25.

Nakutin Presents Students

Annually, Alexander Nakutin presents a number of his students in song recital. This season he is announcing Marie Kuchta, soprano, in debut at Kimball Hall, with Fritzi Siebach, at the piano. Fannie Carter Wood, soprano, made her public bow at Curtis Hall in a program including several compositions seldom heard in concert. Camille Fanelli, mezzo-soprano, is scheduled to appear next month at Kimball Hall; and Marian Cardella, another mezzo, was heard by a large audience in the Midland Hotel Ball Room. Miss Cardella was chosen by the Hais Organization, to sing Hebraic songs for its Convention held at Stevens Hotel, recently. Marilyn Smith, soprano, has filled several engagements since her debut at Kimball Hall last summer.

Piano Contest for High School Students

Philruth, Inc., announces the fourth annual piano contest. This contest, open to high school students only, has issued applications for this season, and students have until midnight Nov. 22, 1948, to file. Preliminary hearing of contestants will be held on Feb. 22, 1949. Applications are available at Studio 726 in the Kimball Building, 306 S. Wabash Ave., if requests are made by mail. Also at high schools, conservatories, and from private teachers.

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Cleveland Fare Includes Symphony and Opera

By ROSE WIDDER

Cleveland

IT was considered a feather in the cap of the newly inaugurated Bernardi management to open the official music season with three major, well-attended events. First of these was the appearance of the New York Philharmonic Symphony Orchestra under Leopold Stokowski who was enthusiastically greeted and justly feted for his interpretations of the Bach Toccata and Fugue in D minor, Brahms' mighty First Symphony, Prelude and Love Death from Tristan, and Isolde, and lesser known items, to wit: Messiaen's Ascension, heard here last season under Szell's baton, and the Fugue for Thirty-four Violins by Dubensky.

C. Wagner Opera Scores

Charles Wagner's opera company followed with a production of Romeo and Juliet, thoroughly enjoyable and well staged as well as expertly sung by a competent cast under the baton of Walter Ducloux and artistically directed by Defrere.

Third event was the first appearance here in recital of Helen Traubel, who evoked enthusiasm for her artistry in song, her dramatic rendition of Wagnerian excerpts and her musicianship and vocal opulence.

When George Szell stepped upon the stage of Severance Hall to conduct the first of 22 pairs of concerts in this 31st season of the Cleveland Orchestra and the opening number, the Meistersinger Overture, swept through the hall, filled to overflowing, one was immediately aware of the tremendous development of this great ensemble. Not only has the personnel been augmented to reach the one hundred mark, but the tone quality of lusciousness in the strings, the smoothness and dynamic shadings of the different choirs has been developed to impressive beauty. Terse and crisp was Haydn's G major Symphony; Ravel's La Valse glittered in facets of tone color, and Tchaikovsky's Fourth Symphony had fine exposition.

The second pair of concerts brought Schumann's First ("Spring") Symphony (a cycle of Schumann's major orchestral works is to be a feature of the season). Mr. Szell's effective orchestral version of Smetana's String Quartet No. 1, "From my Life," is a masterly orchestration, although it suffered somewhat from being placed after the symphony, both works breathing the same lush romanticism.

Pressler Heard

First soloist of the season appeared at the third pair of concerts, the personable young pianist, Menahem Pressler, who played the Grieg Concerto with more pianistic charm than prowess. Howard Hanson's Suite from Merry Mount opened this program and it was good to make the reaquaintance of this interesting and expressive work. How its edges have smoothed off in the years of its retirement from the concert hall!

Sequence of Recitalists

Surely, one cannot complain about a dearth of pianists—and fine pianists at that. In quick succession there was excellent recitals by Cleveland's own Eunice Podis, who performed brilliantly an exacting program; another Clevelander, Dorothy Humel, sensitive and truly romantic interpreter of the classics, Emil Dannenberg of Oberlin Conservatory, a scholarly performer of erudition and fine taste. Jose Iturbi filled Music Hall with enthusiastic listeners; predominant in the audience were those young movie fans who draw their musical educations largely from the films. Marcel Dupre, gave one of his unique and thrilling organ recitals; another French visitor, formerly connected with the Cleveland Institute of Music, was Andre de Ribaupierre in a scholarly violin recital with Marianne Matousek at the piano. Two favorite vocalists delighted large audiences: James Melton under the auspices of Ursuline College and John Merrill with the RCA Victor Show under the Brudno management. Both artists had large and enthusiastic audiences.

Walden Quartet at Museum

The Walden String Quartet was presented at the Museum of Art and was accorded a rousing reception in their former home town. Likewise returning to scenes of former activity was Boris Goldovsky, applauded for his genial presentation of Musical Portraits at the piano.

The popular Twilight Concerts under Associate Conductor Rudolph Ringwall are again drawing capacity audiences to hear informal presentation of musical master works.

Artur Rodzinski Initiates Pittsburgh Season

By RALPH LEWANDO

Pittsburgh

SANS the services of Fritz Reiner, the Pittsburgh Symphony opened its season on Oct. 22-24 with the first of a panel of guest conductors, Artur Rodzinski, for three weeks.

The season will comprise 24 instead of 28 weeks as heretofore.

Following Rodzinski, in order, come Victor de Sabata (4 weeks); Erich Leinsdorf (2 weeks); Paul Paray (2 weeks); Charles Munch (3 weeks); Leonard Bernstein (2 weeks); and Vladimir Bakaleinikoff, the orchestra's musical advisor (3 weeks).

The soloists will be violinists Milstein, Ginette Neveu, Erica Morini, Heifetz and the concertmaster Hugo Kolberg; pianists Clifford Curzon, Seymour Lipkin, Robert Casadesus, Leonard Bernstein, Horowitz and Schnabel, and first cellist George Neikrug.

A four weeks tour will be under Leonard Bernstein.

10 Opera Performances

The Pittsburgh Opera will get under way under the artistic direction of Richard Karp on Nov. 11-13. Two performances each week will feature Carmen, Barber of Seville, Traviata, Boheme and Rigoletto. National and local leads will have the top roles.

Gallo's Troupe Sells Out

The May Beegle Concerts opened its season with a performance of La Traviata presented by Fortune Gallo's Company. Nicholas Resigno conducted. The principals were Hilda Reggiana, Bruno Landi and Stefan Ballarini. The performance was a sell-out.

150 Events Scheduled

Important series will be sponsored by the YM-WHA Musical Society, Pittsburgh New Friends of Music, a free series presented by the Irene Kaufmann Settlement Music School which will feature ensemble programs played by Pittsburgh Symphony members, Bach Choir of Pittsburgh led by Dr. J. Julius Baird and the Mendelssohn Choir directed by Dr. Ernest Lunt.

The total number of concerts schedules approximately 150 events.

Phil Spitalny's All-Girl Orchestra and Chorus scored a success in a concert given for the benefit of the Presbyterian and Woman's Hospitals.

Attendance High at Portland Concerts

By ERNA E. HOEFS

PORTLAND, ORE.—Not all the plans for the Portland Symphony Orchestra's 1948-49 season have been revealed by Conductor Werner Janssen, but the facts divulged indicate that Oregonians can expect great things of this excellent 75-piece ensemble.

Mr. Janssen, in the one season he has been on the podium here, has aroused more local interest in fine music than ever before. Proof of this statement is in box-office figures, showing that more than $30,000 worth of season tickets already have been sold—a record for the 25 years the Portland Symphony society has been in existence.

The Society has scheduled 18 concerts at the Portland Civic Auditorium—10 for Monday nights and eight for Friday nights. In addition, a special program for members and their friends was set for Sunday afternoon, Oct. 31. The Monday dates are Nov. 8 and 22, Dec. 6 and 20, Jan. 10 and 24, Feb. 7 and 21 and March 14 and 28. The Friday night schedule: Nov. 12 and 26, Dec. 10, Jan. 14 and 28, Feb. 11 and 25 and March 25.

Traditionally, Monday is a good symphony night for Portlanders, but Friday nights are untried. Last season's programs were staged on Monday evenings and Sunday afternoons, but the matinees were poorly attended, even though light music was offered.

Soloists Listed

The list of guest artists for the coming series has more prominent names than were available last season because of a late start in the re-activation of Portland's symphony.

They include Tossy Spivakovsky, Nov. 22; Samuel Sorin, Dec. 10; Jacques Abram, Dec. 20; Joseph Szigeti, Jan. 10; Dorothy Eustis, Jan. 14; Jan Peerce, Feb. 7; Eudice Shapiro, Feb. 25, and Sascha Gorodnitzki, March 14.

New Concertmaster

Tibor Zelig of New York has replaced John Copin, last season's concertmaster.

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NEW YORK CONCERTS

CARNEGIE HALL

Schoenberg's Five Pieces for Orchestra Played

Dimitri Mitropoulos and the Philharmonic Orchestra after an inspired performance of the Overture to Mozart's The Marriage of Figaro, embarked on a thoroughly enlightening interpretation of Schoenberg's Five Pieces for Orchestra, op. 16, on Oct. 21. This reporter, who had heard the work during the International Music Festival in Frankfurt-on-the-Main twenty years ago where the composition caused a noisy demonstration, found it difficult to explain that long-past excitement. Our ears have listened to many and much more problematic compositions in the meantime and are no longer offended by the dissonant character of this score. The atonal and polytonal design, the stunning harmonic and imaginative orchestral combinations have completely lost their fearfulness. Mr. Mitropoulos led the orchestra with a deep insight into the emotional and structural problems.

Schumann's Rhenish Symphony in E flat major, No. 3, op. 97, was conceived by Mr. Mitropoulos in a rather unromantic manner.

Soloist of the concert was Joseph Szigeti in Brahms' Concerto for violin and orchestra in D major op. 77. The celebrated violinist interpreted this masterpiece in the best tradition. H. W. L.

Gould Symphony Heard

The Philharmonic concert of Oct. 28 presented Brahms' Academic Festival Overture, op. 80, played under Mitropoulos' guidance in exemplary fashion. The intricate counterpoint of this masterly score was interpreted with convincing transparency and the climactic development with tonal splendor.

Morton Gould's Symphony No. 3, first performed in the revised version — the composer has written a new last movement since the work was premiered in Dallas, Texas, in 1947—suffers from a stylistic discrepancy. The composition's most attractive movement is the third, a scherzo of jazz-character which does not belong in a symphony, but is light and attractively mounted. In the other sections Mr. Gould tries to apply the usual structural elements of the serious symphonic pattern. Here the gulf between inspiration and technical facility is most evident. However, the audience called the composer on stage with cordial applause.

After intermission Rudolf Serkin played Brahms' Concerto for Piano and Orchestra in B flat major No. 2, op. 83. With the greatness of his conception Mr. Serkin joined introspection and warmth. H. W. L.

Beckett Leads Youth Concert

Approximately 3,000 children and convoying adults crowded into the hall Oct. 27 to hear the first of a four part-series of symphonic concerts for school children of the metropolitan area. The program was presented by an orchestra of 65 under Wheeler Beckett with Ruggiero Ricci, violinist, as guest artist. Music Appreciation classes, members of band and orchestra groups from public and private schools, junior high to elementary in grades, came from city localities and, in the sixty or more buses side-lining the street, from as far away as New Haven, Conn., and Philipsburg, N. J. The program included the Overture to Weber's Oberon; the first suite from Bizet's Carmen; Wagner's Siegfried Waldweben; Ponchielli's Dance of the Hours from Giaconda. M. C.

Sidney Foster Pleases

Sidney Foster, pianist, opened his program on Oct. 20 with Mendelssohn's Fantasy in F sharp minor, a rarely heard work. It asks for delicate pianism, technical fluency and a strong romantic feeling on the part of the interpreter. Mr. Foster whose touch is of finesse and who showed sensitivity in all his selections, pleased his listeners with this piece. Another interesting item was Mozart's Variations on a Minuet by Mr. Duport. Here the artist projected the music-box character of the composition. In Chopin's Sonata in B minor not only the lyric passages but also the dramatic impact of the composition was fully realized. Of the shorter numbers making up the second part, Ravel's Toccata was traversed with convincing brilliance, while Brahms' Ballade, op. 10, No. 2, was played with poetic conception. After Albeniz' El Puerto and Debussy's La Puerta del Vino, with their finely woven harmonic designs, followed Prokofieff's Sonata No. 3. H. W. L.

40 Years of Violin Mastery

Forty years ago this Dec. 10, a boy-violinist made music history with his New York debut. Time has maintained the position of Mischa Elman, in the stellar ranks; maturity has mellowed without altering the pure tonal care of the youthful playing. If new laurels could be added, Elman won them again in the Oct. 24 concert. He was unquestionably master of his lyrical instrument, spinning out a continuity of silken phrasing, drawing a subtle pianissimo to a whisper of sound, delivering with ringing clarity and brilliance the virtuoso numbers. But this is an oft-told tale. Comment on a great artist is, except for the new auditors, superfluous. Wolfgang Rose, at the piano, was a dynamic co-artist in the program which was comprised of the A major Handel Sonata; the Brahms G major Sonata; the Bach Partita for violin alone, played superbly; and groups including an Improvisation in memory of Isidor Achron; Saint-Saens' Konzertstueck, Benjamin's From San Domingo and Elman's own arrangement of Paganini's Twenty-fourth Caprice. M. C.

Bernardo Segall in Piano Program

Pianistic ability of a high order distinguished the playing of Bernardo Segall on his Oct. 25 recital. While interpretative conclusions were sometimes open to argument, there was technical success in the aspects of a diversified program which included Bach-Busoni Organ Choral Preludes; the Variations on a Schumann Theme by Brahms; the Mendelssohn-Rachmaninoff Scherzo; Chopin's Fantaisie and the op. 109 Sonata of Beethoven. For contrast, Segall offered a first performance of Leo Smit's Seven Characteristic Pieces and of Leonard Bernstein's Four Anniversaries. The program was completed with Albeniz' El Albaicín and the pyrotechnics of the Paganini-Liszt Etude No. 6. M. C.

Prize Winner Bows

Jacqueline Drucker, winner of the $1,000 North American Prize competition held in San Francisco last August, gave a piano recital on Oct. 26. In a difficult program that would tax the resources of a seasoned pianist, she played six Two-Part inventions and the Fantasie and Fugue in G minor of Bach, a Sonata, also in G minor, by Schumann and other works by Ravel, Carlos Chavez, Ernest Toch and Louise Talma. There were indications that Miss Drucker's abilities are genuine and comprehensive; but a New York debut recital for a young artist is a gruelling occasion, and due to understandable nervousness, perhaps, her playing seemed to lack finish, subtlety and delicacy of nuance with often too much stress on dynamics. However, when one takes into account Miss Ducker's youthfulness and energetic talents there is no doubt that her future performances as she gains in experience will be of a more smooth and mature nature. V. McC.

Byrd Elliot Returns

After an absence of six years, Byrd Elliot, violinist, returned to the local recital stage on Oct. 27. Opening her program with Vivaldi-Nachez' Concerto in G minor, she proceeded to Beethoven's Sonata in C minor, op. 30, No. 2. Assisted by Leopold Mittman at the piano, she also gave the first New York performance of Charles Mills' Second Sonata for Violin and Piano. The novelty found her a devoted interpreter. It is difficult to perform, full of violinistic tricks, but Miss Elliot was completely up to her task. The other new work (which had its first performance anywhere) was Gail Kubik's Soliloquy and Danse. Here the composer has written

a charming addition to the violinistic repertoire and Miss Elliot was cordially acclaimed for her interpretation Smetana's Aus der Heimat Nos. 1 and 2 were played with feeling and attractive tone. After a group of short pieces by Aguirre-Heifetz, William Kroll, Milhaud and Albeniz-Heifetz, followed encores.

H. W. L.

Byron Janis Makes Outstanding Debut

Byron Janis, pianist, gave his debut recital on Oct. 29. The glowing reports received about his appearances in South America during the summer led his hearers to expect extraordinary performances. Mr. Janis did not disappoint them. He is a superb pianist and in addition an excellent, sincere musician. In spite of his being only 29 years old, he plays with the maturity of a seasoned artist.

Bach-Liszt's Organ Prelude and Fugue in A minor opened the program. With magnificent sonorities and utmost clarity, the artist expressed the structural and musical meaning of this piece without stressing unduly its virtuoso character. In Beethoven's Sonata in D minor op. 31, No. 2, his playing had scope and insight. Schubert's Impromptu, E flat major, had great humor, and the three pieces by Mendelssohn—two Songs without Words and Scherzo in E minor—were expertly traversed. Scriabine's Etude op. 8, No. 11, was full of genuine romantic feeling. Prokofieff's Toccata, op. 11, an electrifying experience to the listener. Four compositions by Chopin showed Mr. Janis familiar with this master's style and three Preludes by Debussy were played with beguiling delicacy. Liszt's Sonetto del Petrarca No. 104 and Hungarian Rhapsody No. 6 brought the program to a close. H. W. L.

TOWN HALL

Little Orchestra Opens Second Series

The Little Orchestra Society, Thomas K. Scherman, conductor, opened its second season on Oct. 18. Before a capacity audience and with Polyna Stoska, soprano, the program which again combined rarely heard works of the past with contemporary novelties, was played with care and inspiration. The orchestra was well integrated and in Mozart's Symphony No. 33 in B flat (K. 319) proved itself as an ensemble of sensitivity and discipline.

The American premiere of Richard Strauss' Horn Concerto No. 2 in E flat major showed this master not on the peak of his inventive power but at the summit of his technical prowess. Succeeding in most of its tremendous difficulties, Anthony Miranda was the interpreter of the taxing solo part.

Polyna Stoska had chosen Mendelssohn's Concert Aria, op. 94, Infelice, and Max Bruch's Ave Maria from Das Feuerkreuz, as her vehicles. Her vocal delivery and dramatic force drew great applause.

Besides the Mozart Symphony, the orchestra played Francois Joseph Gossec's Symphony in E flat major, a characteristic period piece and Ibert"s Capriccio for ten solo instruments. D. B.

Danish Tenor Lieder Specialist

For those in the audience who were cognizant of fine singing line and stylistic proportion, the Oct. 20 recital of Aksel Schiotz held much that was pleasurable and emotionally stirring. Artistry needs no alibi. And the Danish tenor, although not yet back to the form which had established him in the forefront of singers previous to his tragic illness, delivered his programmed numbers with conviction, interpretative skill and sure knowledge of classic and romantic tradition. He was a distinguished figure on stage and the fact that so much has been regained in so short a period after his return to professional activity augers well for the future. One has seldom heard in recent years a more beautifully accurate and telling rendition of Handel's Every Valley. The In Native Worth of Haydn was over-taxing, but the Dichterliebe of Schumann were sung with notable clarity and the best tonal results of the evening. Visibly tiring in the heavy Brahms group, Schiotz marshalled his resources and resorted to pianissimo phrases in the higher register which carried him through the closing songs in Danish. George Reeves provided pedestrian accompaniments.

M. C.

Donald Dame Sings Liederkreis

Schumann's Liederkreis, all too rarely performed, was programmed by Donald Dame at his recital Oct. 22. It contains some of the most introspective and intimate musical confessions of the great lyricist, has the characteristic romantic resignation and asks from the singer complete understanding of its poetic content and atmospheric under-tones. Mr. Dame's interpretation, though apparently hampered by a vocal indisposition, took these requirements into consideration; an added asset was his exemplary German diction. Digressing from the usual program pattern, he began with a group of folksongs, French, English and Italian, in which his interpretative abilities were displayed advantageously. Belmonte's arias from Mozart's Abduction from the Seraglio, a group of French songs by Poulenc and Debussy, and English songs, by Walmer, Bone and Fenton, Maltzman, Daniel Wolf and the very effective You Shall Have Your Red Rose by Rhea Silberta completed the bill. Hans Schick accompanied admirably. H. W. L.

13-Year-Old in Debut

The 13-year-old Alan Mandel gave a brilliant account of his talents as a composer and pianist at his debut on Oct. 23. He showed an amazing sense of style in the Bach Italian Concerto, and Bach B flat Partita as well as in the Buxtehude Passacaglia. His finger work was clean, pedaling adept and phrasing sensitive. In addition to these attributes there were tonal warmth and ample color. Only the loud tones would at times become a bit harsh and forced. His own compositions included a Theme and Variations, Sonata in D minor, an Impromptu and a Toccata. The pieces, though all in romantic style, had form and were mature in the development of ideas. C. H.

Rabinofs Begin Trilogy

Benno and Sylvia Rabinof on Oct. 23, at 5:30 p.m., gave the first of three programs which they are devoting to the ten Violin and Piano Sonatas of Beethoven. For their initial program, they presented the Sonatas in C minor, op. 30, No. 3; A major, op. 12, No. 2; C minor, op. 30, No. 2.

In their first appearance in New York as a sonata team, the artists' playing not only proved unusually well balanced, but demonstrated musicianship, thorough technical command, and rich tone color.

W. A. T.

Hole-in-One

A voice recital that had audience and critics giving forth with almost unqualified enthusiasm was that of Nell Tangeman, mezzo-soprano, on Oct. 24. In voice, program and appearance the singer scored one of those successes which can launch a career—a real hole-in-one—but which also gives a perilously high standard to live up to.

Miss Tangeman, however, is a young woman of serene poise; she has the outward and visible signs of being able to face this paradoxical difficulty. Her Town Hall audience saw a handsome face and figure, and heard a voice of ravishing quality in a list which, abandoning the traditional classics, started off with three Berlioz songs (Villanelle, L'ile inconnu and Romance from Damnation of Faust). She continued with four Mahler numbers, then took on the challenge of the aria of Jocasta from Act II of Stravinsky's Oedipus Rex. Milhaud's Chants populaires Hébraïques came after intermission, when she also sang first performances of Ned Rorem's Three Pieces for Voice and Instruments (with the composer at the piano, and Carleton Sprague Smith, flutist, and Maurice Wilk assisting) and Leonard Bernstein's Afterthought. Two children's songs by Theodore Chanler ended the printed program. The Three Pieces (Hades, Noon, and Spring) were imaginative and colorful, made more so

(*Continued on page* 18)

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A MESSAGE FROM ISRAEL

I congratulate the American Fund for Palestinian Institutions for presenting a concert in tribute to the Israel Philharmonic Orchestra and on behalf of the many worthy institutions which the American Fund represents in the United States.

During my visit to Israel, a few weeks ago, I saw personally what a wonderful job the Orchestra has done in keeping the morale of the people high. They have visited the most isolated settlements, willingly risking their lives to play under fire and traveling along dangerous roads in order to keep life in Israel as normal as possible. Only those who know how our people love music can well appreciate what this meant to them. It is a symbol of the positive values in life that our people continue to create in time of war or peace.

The Orchestra is a symbol, too, of the valuable services performed for the people of Israel by all of the 89 cultural, educational, social welfare and religious institutions represented by the American Fund for Palestinian Institutions.

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(This announcement contributed by Mr. and Mrs. Nathaniel Hess)

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NEW YORK CONCERTS

(*Continued from page* 17)

by Miss Tangeman's interpretation. All in all, a breathtaking evening. Robert Cornman, the accompanist, deservedly shared the acclaim. D. B.

Thebom in Songs and Arias

A handsome stage appearance and a voice of glorious texture, long-ranged and flexible, are assets no one can deny to Blanche Thebom, mezzo-soprano of the Metropolitan Opera. All this and more was in evidence at her Oct. 24 concert. But alluring as is Miss Thebom, dramatically exciting as are her vocal gifts, careful as seemed her taste in selection and preparation, she did not achieve all that was expected of her on this occasion. It may be that the singer is personally happier in lyric drama than on the recital platform. More disconcerting to this admirer of her talent than the minor vocal inequalities was a coldness of temper which seemed a barrier between the singer and her audience. High spots of the long program were the Weber aria, from Euryanthe; several of the Brahms and Wolf lieder; Ravel's Deux Melodies Hebraiques and the delightful songs of Celius Dougherty. William Hughes was the accompanist. M. C.

Lettvin in Varied List

Theodore Lettvin, pianist, winner of the Walter W. Naumburg Musical Foundation award, is a youthful artist whose excellent technical equipment and thorough musicianship justify hopes for a successful career. On Oct. 25, playing a program, studded with difficult pieces, he was fully aware of his musical responsibilities. His interpretations of Bach's Partita in A minor and Beethoven's Waldstein Sonata were characterized by a laudable introspection, though in several instances a more lyrical approach might have been commendable, especially in the first movement of the Sonata. But Mr. Lettvin was highly effective in the brilliance which is demanded in the last part. The piano sonata by Rochberg, which he played after intermission, is a work which gives a pianist excellent opportunity to show his prowess. The composer who was present could share in the success which Mr. Lettvin rightfully had with his clear and imaginative interpretation. Chopin's Ballade in G minor and Nocturne in F minor and Brahms' Variations on a Theme of Paganini Book 1 completed the program. H. W. L.

London Quartet in Beethoven Series

After an absence of 14 years, the London String Quartet returned to play, in four concerts on Oct. 30 and 31, the last ten Quartets and the Grosse Fugue by Beethoven. It was gratifying to find a sizable and appreciative audience listening to this tremendous undertaking. The renowned ensemble brought to their task intimate knowledge of the stylistic and musical requirements of Beethoven. The transparency of texture and delicacy of coloring was delightful, although it lacked a certain emphasis desirable in more dramatic passages. The performances offered the audience a notable musical experience. H. W. L.

New Friends of Music in New Season

The first appearance in this country of the Hungarian Quartet (Zoltan Szkely, Alexandre Moskofsky, violins; Denes Koromzay, viola; Vilmos Palotai, cello) marked the opening of the thirteenth season of the New Friends of Music on Oct. 31. Other artists participating in the program were Joseph Fuchs, violin; Lillian Fuchs, viola, and Rudolf Firkusny, piano.

Mozart's String Quartet in G major (K. 387), which opened the concert, was played wtih delicacy and beguiling tonal beauty.

Joseph and Lillian Fuchs then offered Mozart's Duo for violin and viola in B flat major (K. 434). Their excellent musicianship and familiarity with the design of the piece brought happy results.

The closing work was Brahms' Quintet for piano and strings in F minor, op. 34, with Rudolf Firkusny at the piano. Though technically immaculate, the reading lacked impact and drive, especially in the first movement. The pianist imposed upon himself an unnecessary restraint in his laudable effort not to overpower the string instruments. But his fine and refined playing came to full effectiveness in the later movements. H. W. L.

Columbia's Triumvirate

Lawrence Evans, Ward French and Frederick Schang, to whom the administration of Columbia Artists Management was turned over when Arthur Judson and F. C. Coppicus, for 18 years president and vice-president of the company, expressed their desire not to be reelected. Mr. Schang has announced that in the new setup, Mr. Evans and he will devote themselves to policy on artist relations and Mr. French to policy on fiscal and administrative matters. He said the credo of Columbia Artist Management, Inc., would be threefold: to promote the careers of its artists by increasing the field of their activities; to safeguard salaries and pensions of its employees by careful budget control; to cooperate with organizations and individuals in the successful presentation of music and its allied arts for the enjoyment and education of the public. Other officers were elected as previously announced. (Photo by Ben Greenhaus).

CARNEGIE RECITAL HALL

Helen Salvin Sings

Helen Salvin, contralto, presented a difficult and ambitious program on Oct. 29. Donaudy, Cimaroso, Wolf-Ferrari, Schumann, Schubert, Hahn, Debussy, Rosenthal, Strimer, Gretchaninoff and Moussorgsky were the composers chosen by the artist. It was apparent that Miss Salvin was quite sincere in her desire to communicate the mood of each song, which is more than can be said for many of today's singers whose main goal is often to show only their own technical prowess. Miss Salvin was accompanied at the piano by Marienka Micha, who played several solos. Both participants were graciously received. V. McC.

Answers and Photo Credits To Can You Guess?

1. Anna Fitzu (Elzin, N. Y.); 2. Claudia Muzio (Mishkin, N. Y.); 3. Rudolph Ganz; 4. Irene Pavloska (Moffett, Chicago); 5. Bertha Ott and F. Wight Newman; 6. Giorgio Polacco, Rosa Raisa and Giacomo Rimini; 7. Mary Garden (Matzene, Chicago); 8. Barre Hill (Raoul Barba, Monte Carlo); 9 Edith Mason (E. F. Foley, N. Y.); 10. Rudolph Reuter; 11. Nina Muechin (Sckolls, Chicago).

Miss Kellogg Not with Waycott Productions

Lucile Kellogg is no longer connected in any way with the Waycott Productions. Miss Kellogg is operating her own voice studio.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; M, morning; A, afternoon; E, evening.)

Nov. 15. Little Orchestra Society (Richard Tucker, tenor, soloist), TH, E.

Nov. 16. Philadelphia Orchestra, CH, E; Helen Le Claire, soprano, TiH, E; Ruth Klingmann, soprano, CRH, E.

Nov. 17. Frances Magnes, violinist, CH, E; Rosalyn Tureck, pianist, TH, E; compositions of Isadore Freed, TiH, E.

Nov. 18. Philharmonic-Symphony, Mitropoulos conducting, Michelangeli, pianist, soloist, CH, E; Lorri Lail, contralto, TH, E; Koharik Gazarossian, pianist, TiH, E; Gertrude Freeze, soprano, Wynne Buchan, mezzo-soprano, CRH, E.

Nov. 19. Philharmonic-Symphony, Mitropoulos conducting, Michelangeli, pianist, soloist, CH, A; Bernard Greenhouse, cellist, CH, E; Adolf Busch and Rudolf Serkin, violin and piano recital, TH, E; New York Little Symphony, TiH, E.

Nov. 20. Philharmonic-Symphony, Children's Concert, Mitropoulos conducting, CH, M; Ernesto Lecuona and Company, CH, A; Cantor Miihal Kusevitsky, tenor, CH, E; James Friskin, pianist, TH, A; Francis Poulenc, composer-pianist, and Pierre Bernac, baritone, TH, E; Loewenguth Quartet, TiH, A.

Nov. 21. Philharmonic-Symphony, Mitropoulos conducting, Michelangeli, pianist, soloist, CH, A; Frederick Marvin, pianist, CH, 5:30 p.m.; Anatole Kitain, pianist, CH, E; Jess Walters, baritone, TH, A; New Friends of Music (Paganini Quartet with Sari Biro, pianist, Jascha Veissi, violist), TH, 5:30 p.m.; Ralph Kirkpatrick, harpsichordist, TH, E; Loewenguth Quartet, TiH, 5:30 p.m.; Abram Loft, viola, Alvin Bauman, pianist, TiH, E.

Nov. 22. Robert Goldsand, pianist, CH, E; Daniza Ilitsch, soprano, TH, E.

Nov. 23. Alexander Borovsky, pianist, CH, E; Sidney Harth, violinist, TH, A; Bernice Kamsler, songs, TiH, E.

Nov. 24. Georges Enesco, violinist, Richard Tucker, tenor, Nadia Reisenberg, pianist, Pia Igy, soprano, benefit, CH, E; Moura Lympany, pianist, TH, E.

Nov. 25. Philharmonic-Symphony, Mitropoulos conducting, Zino Francescatti, violinist, soloist, CH, E; Metropolitan Russion Male Chorus, TiH, E.

Nov. 26. Philharmonic-Symphony, Mitropoulos conducting, Zino Francescatti, violinist, soloist, CH, A; Frank Ryan, tenor, CH, E; Richard Fisk, pianist, TiH, E; William Bodkin, baritone, CRH, E.

Nov. 27. Eleanor Spencer, pianist, TH, 5:30 p.m.; Morning Freiheit Association, TH, E; Loewenguth Quartet, TiH, A; Sylvia Marlowe, harpsichord, TiH, E.

Nov. 28. Philharmonic-Symphony, Mitropoulos conducting, Zino Francescatti, violinist, soloist, CH, A; Dorothy Parrish, pianist, CH, 5:30 p.m.; Mack Harrell, baritone, TH, A; New Friends of Music (Juilliard Quartet with Ignace Strasfogel and others), TH, 5:30 p.m.; Zadel Skolovsky, pianist, TH, E; Florence Nicolaides, violinist, Kitta Brown, pianist, TiH, A; Loewenguth Quartet, TiH, 5:30 p.m.; NAACC, TiH, E; Katherine Belton, soprano, CRH, A.

Nov. 29. Maurice Wilk, violinist, CH, E; Little Orchestra Society (Marian Anderson, contralto, soloist), TH, E.

Nov. 30. Philadelphia Orchestra, CH, E; Jean Thorp, pianist, TiH, E; Rolande Dion, soprano, CRH, E.

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LOS ANGELES

Opera Ends Annual Visit

By C. SHARPLESS HICKMAN

CONDUCTOR WILLIAM STEINBERG followed up his opening night direction of Verdi's Falstaff by outstanding performances of Die Meistersinger and Otello during the San Francisco Opera Company's two-week stay in Los Angeles.

Die Meistersinger, at best, is a problem for the conductor, but from the first pompous beat of the Vorspiel, to the final exhortation of the spirit of love and song, Steinberg kept the score moving lightly, lyrically, even lustily. The pronouncements of the Masters in the first act (particularly those by Nicola Moscona as Pognor, Daniel Duno as Kothner), though pedantic, were dignified rather than fustian. The Dance of the Apprentices was not, as so frequently, a lumbering round by clog-shod peasantry, but a mercurially animated loosening of youthful spirits. Walter Olitzki's superbly etched conception of the cunning caricature that is Beckmesser was pointed up, as was the importance of Pogner's role—which found Nicola Moscona doing the best singing (if not pronounciation) he has done here in several years. Set Svanholm's Walther was a splendidly sung symbol, and was matched (as far as the rôle permits) by Astrid Varnay's Eva. John Garris and Herta Glaz made David and Magdalena a believable pair. Herbert Janssen was Hans Sachs.

Throughout it was Steinberg's show, and that of the chorus trained by Kurt Herbert Adler (to which had been added the local Roger Wagner Chorale).

This performance was succeeded a few days later by a transcendent version of Verdi's Otello, with Svanholm in the title role, opposite Licia Albanese's Desdémona and Giuseppe Valdengo's Iago.

Notable Otello

From the crashing tumult in orchestra and chorus of the opening storm scene on the quay in Cyprus, to the peaceful final prayer of Desdemona, the drama surged and ebbed. Svanholm's stiff interpretation of two years ago has become fluid, with the tension becoming a factor of his hard, clear, ringing top notes, which seemed free from any faulting fluctuations in projection. It was thrilling singing, and it complemented magnificently the simplicity and softness of Albanese's voice, and her appealing enactment of the bewildered Desdemona. Valdengo, who had never sung the role on stage before (he did it, though, on the air with Toscanini) was a last minute replacement for Leonard Warren. Dramatically he was not yet schooled, but his voice, save when the range was a trifle low for him—as in portions of the Credo—had vitality and richness. Valdengo is a promising singer indeed.

Contrasts Prevail

But despite the individual effectiveness of these three protagonists, the dominating force was Steinberg himself. Each scene was in itself a masterpiece—yet one which seemed always to be such only by virtue of the contrasts which preceded and followed it. Thus the exquisite chamber quality of the opening part of the final act, with Albanese's mellifluous singing of the Willow Song and the Ave Maria, became doubly stirring coming after the frenzied outbursts of jealousy which had marked the scene with the Venetian ambassador.

Pedestrian Siegfried

Erich Leinsdorf led a performance of Siegfried two nights earlier, which also had Set Svanholm in the title part. This proved a relatively dull offering, creakily staged with a truly "Reluctant Dragon."

The orchestra lacked tonal splendor, and only in the final love duet between Astrid Varnay and Svanholm did Leinsdorf's baton cause a complementary orchestral conflagration. Varnay, by the way, sang magnificently—far better than she has ever done out here, save in La Gioconda, which she had starred in the previous night.

Other Portrayals

The other highlights of the San Francisco season here included Winifred Heidt's increasingly exciting and sultry delineation of Carmen; Pinza's customary Italianate Boris Godounoff, with the San Francisco chorus and Leinsdorf matching the splendor of the staging with their music; Bidu Sayao's inimitably appealing Manon opposite Raoul Jobin, with Breisach conducting with finesse; and a Breisach-directed Don Giovanni in which Max Lichtegg (Ottavio), Nadine Conner (Zerlina) and Lorenzo Alvary (Masetto) showed a far more delicate and musicianly concept of true Mozart style than did principals Ezio Pinza and Salvatore Baccaloni.

The department of disappointments must go on with what has happened to Claudia Pinza, both of whose roles (Micaela and Donna Elvira) found her voice showing the ravaging effects of too little disciplined training. Eula Beal—in oratorio and recital a magnificent contralto—apparently needs more experience in opera to achieve complete impact.

By contrast, Ebe Stignani, Italo Tajo and Ferruccio Tagliavini were thrilling assets, with the first two even deserving the appellation "great." Max Lichtegg's fine singing in Don Giovanni equalled his work in Falstaff.

Seasonal Summary

The San Francisco Opera's Los Angeles season may be summed up by stating that its repertoire was excitingly varied by novelties (insofar as Los Angeles is concerned); that its orchestral, choral and staging aspects were head and shoulders above those exhibited by the Metropolitan Opera here last spring—as we had long suspected—and that three concentrated two-week sessions of opera within a period of 54 weeks is just too much for a city which does not have New York's vast reservoir of musically matured persons to draw upon for an audience. It is too much to expect the average opera-lover who works during the day to attend 13 different operas in 14 days at minimum top-balcony prices of $3 per ticket.

Unfortunately Greater Los Angeles Plans, Inc., sponsors of the San Franciscans visit, is in a dilemma in this respect. To "spread" the season means skyrocketing costs. To present only those favorites which will automatically fill the 6,500-seat Shrine Auditorium is to be accused of sheer commercialism and a betrayal of the artistic trust which the Los Angeles citizenry presumes these backers have assumed. In this dilemma it would certainly seem that the only logically sound solution would be to concentrate upon the building of a local operatic repertory company, using the many fine (if not "star kissed") singers who reside here, and working with already existing orchestral groups. The same promotional and civic spirit which has created Greater Los Angeles Plans' forward-marching action for an opera house and an arena-auditorium here could certainly meet with equal success in the construction of an opera company.

Civic Cooperation Needed

Indeed, not to be isolationist in this respect, the solution would even more clearly seem to be the collaborative working together of San Francisco, Los Angeles and other major western cities with an eye to the establishment of the San Francisco company as a West Coast opera, touring the Pacific states throughout the season, with seats in each locality being sold on a consistent subscription basis. Under such a set-up opera would be a year-around attraction on the coast, would be able to financially support itself at lower box-office prices, and would gradually create an ever-expanding, musically adult audience.

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Drawing by E. L. Gilchrist

The Apollo Boys Choir this month enters its annual season, with concerts in 50 cities, beginning on Nov. 28 in Pine Bluff, Ark. Engagements are from Florida to Washington State, with the fall itinerary taking in the Southeast, and the West, Northwest and Central States to be visited in the spring.

Since returning from their summer camp in New Mexico, the 25 boys of the choir have been rehearsing at their Dallas headquarters under their director, Coleman Cooper. Age range of the boys is nine to fourteen; average IQ of the members, during the 10 years of the choir's existence, has been 120.

The tours are arranged in cooperation with the school authorities, and historic and scenic features of the trips are recorded by the boys in special writing assignments.

Recreation on route.

Arrived in a city, the choir first visits the auditorium to familiarize themselves with stage and dressing rooms. They eat a hearty dinner—but no ice cream or other chilled desserts; these tend to contract the throat muscles. Hot tea with lemon is the pre-concert drink.

THEY'RE OFF!
in the chartered bus that takes the choir to many climes. The seats tip back to afford the youngsters their daily hour of rest after lunch—this is the rule on tour unless they are passing through very interesting country.

Mme. Franco Has Sung Here and Abroad

Emma Franco, dramatic soprano who formerly appeared in opera in Italy and in the United States with the San Carlo Opera, has a well-established voice studio in New York. Mme. Franco was born in Naples, where she made her operatic debut, appearing at the Bennini and Mercadante Opera Houses. In Milan she studied under Emilia Corsi, and made her local debut at the Dal Verme Theatre. Then came engagements in Pavia, Bologna, Trento, Trieste, Reggio Emilia, Teatro Casino of Monte Carlo and elsewhere. Her roles included the leads in Aida, Masked Ball, Forza del Destino, Wally, Cavalleria Rusticana, Andrea Chenier. In America, as guest artist with the San Carlo forces, she has sung extensively, and also filled many concert engagements. Her students include prominent singers.

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EVA DE LUCA

lyric-soprano, who sang the leading roles in Traviata and Madame Butterfly during the Watergate Opera Festival in Washington, D. C., this summer, which was presented by the Lyric Opera Association.

NEWS IN BRIEF

Dr. Heinz Unger is conducting two orchestral concerts in Mexico City this month.

Dr. Enzo Pascarella, president and director of the Southern California Institute of Music, whose hobby is yachting, won the Jessop's Summer Series Trophy for the regattas of the San Diego Bay Flattie Fleet.

The International Music Lovers Guild, directed by Ernst Fischer, baritone, presented Flavia Acosta, contralto; Kathryn Cavanaugh and Catherine Heaney, sopranos; and Gisella Neu, violinist, in Times Hall on Nov. 13. Marienka Michna and Karl Schulz were accompanists.

Mildah Poliah has opened The French Music Center at 103 West 53rd Street.

Fritz Reiner was guest conductor of the opening concert of the Minneapolis Symphony on Oct. 22.

Elisabeth Carron, soprano, and Bernard Greenhouse, cellist, were the first soloists of the season Nov. 7 in the Newark Museum's concert series. Rodney Saylor is musical director.

Johann Franco has completed a new work for piano, a Second Partita—the first was written in 1940 and played in 1941 by William Masselos. Mr. Masselos played Mr. Franco's Theme and Variations on Oct. 17 at Princeton University in a program of contemporary music.

John Campbell, at his Times Hall recital of Nov. 10, sang Irwin Heilner's The Traveler, a song introduced by Dorothy Maynor and also sung by Ruth Kischt-Arndt.

Dorothy Minty will be soloist in the Tchaikovsky Violin Concerto on Nov. 15 at the opening concert of the New Jersey Symphony, Orange, N. J. Samuel Antek directs.

Leopold Mannes, pianist, was guest soloist with the Rochester (N.Y.) Civic Orchestra on Nov. 7, Guy Fraser Harrison conducting.

Siegfried Landau conducted the "Kinor" Sinfoniette of the Hebrew Arts Foundation in a concert on Nov. 14 at the Beth Israel Community Center, Richmond Hill, N. Y. Henry Meyer, violinist, was guest soloist.

Hortense Monath, pianist, will appear on Dec. 5 with the New Friends of Music at Town Hall in a Bach, Mozart and Brahms program.

Maryla Jonas began her third tour of this country and Canada when she opened Zorah Berry's Concert Hall of Fame Series at Kleinhans Hall, Buffalo, N. Y., in October. The Polish pianist returns to New York to give her fourth Carnegie Hall recital on Dec. 11.

Gyorgy Sandor, pianist, was soloist in two concerts with the Concertgebouw Orchestra in Amsterdam on Nov. 6 and 7 and plays with the BBC Symphony in London on Nov. 15 before returning to the United States Nov. 18. He gave 17 concerts in Spain.

Mr. and Mrs. Jascha Heifetz are the parents of a son, born Sept. 29 in Hollywood, Calif.

Sergei Matusewitch, accordionist, will be guest artist at the debut concert in New York of the Pizzatola Fretted Strings Symphony a Town Hall on Feb. 19.

The Rybier Music Club in Washington, D. C., introduced the young pianist, Claudette Sorel, in a recital on Nov. 1.

Enid Szantho, contralto, was soloist with the Detroit Symphony on Nov. 11 and 12 under Dr. Karl Krueger.

Elisabeth Schumann returned early this month from Europe, where she recently sang in England, France, Holland and Denmark. She begins her American season the middle of November.

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NEW PUBLICATIONS

A Young American Composer of the Year Competition has been announced by Emanuel Vardi. It is open to American composers under the age of 35 and will be conducted in conjunction with a special series of concerts to be broadcast over Station WNYC, from the New School for Social Research. It is limited to orchestral compositions and the judges will consist of Robert Russell Bennett, Frank Black and Henry Cowell. A multiple prize system is being developed. Arrangements have already been made whereby Pioneer Pictures will take an option on the services of the Young Composer of 1948 to write a score for their forthcoming production of Sinclair Lewis' Kingsblood Royal. Efforts are also being made to interest leading orchestras, music publishers and recording companies in the project. The judges will also make a selection of the four next best compositions submitted, and these, together with the prize composition, will be played by the Chatham Sinfonietta under Mr. Vardi's direction. Deadline for submissions is Feb. 15. The compositions must be orchestrated for double winds, two horns, two trumpets, timpany, strings (and optional English horn and piano). Playing time should be between 15 and 20 minutes and the piece must have been composed since Jan. 1, 1947, and must not have ever had a public performance. Scores should be submitted to Mr. Vardi at 524 W. 46th St., New York.

The Society for Forgotten Music got under way on Oct. 31 at the New York Public Library with a program consisting of Johann Stamitz' Trio, Arias from Russian operas before Glinka, Johann Dussek's Piano Sonata in F sharp minor, Cesar Cui's Three Songs and Ludwig Spohr's Nonet. Those participating were Tatiana Pobers, mezzo-soprano, Heida Hermanns, piano, and the Forgotten Music Chamber Ensemble. Active members are invited to attend the weekly workshop try-outs of unfamiliar music. The remaining three concerts of the season are scheduled for Dec. 12, Jan. 30 and March 6. In addition WQXR is offering a series of six broadcast concerts on the first and third Sundays of each month during Jan., Feb. and March, from 6 to 7 p.m. These programs will feature the WQXR Chamber Music Group.

Music Publishers Holding Corp., has announced the purchase of the Gamble Hinged Music Co., of Chicago. . . . Hargail Music Press, in celebration of its seventh anniversary, has arranged with Stefan Wolpe to publish his Palestinian songs, choral and piano music as well as his Ballet Suite from the Man from Midian. . . . Another anniversary celebrated last month was the SESAC President Paul Heinecke's 50th year in the music industry. . . . The first work of M. Giuseppe Rosati to be heard in this country is his score for the Tragic Hunt film. . . . Ray Green, American composer, has been appointed as Executive Secretary for the American Music Center. Mr. Green was formerly Chief of Music, Special Services, Veterans Administration, Washington, D. C.

Book Reviews

CHAMBER MUSIC: The Growth and Practice of an Art, by Homer Ulrich. Columbia University Press, N. Y. $6.

By "chamber music," the author means "for our purposes in this book, instrumental music written in the largest forms available to the composer for groups of three to eight players, having one player to a part, in which string instruments supply the principal interest." Thus Mr. Ulrich arbitrarily, as he says, disregards sonatas for piano with another instrument and works for woodwind or brass ensemble. Presumably such omissions were made to keep the book to respectable limits (it numbers over 400 pages as it is). Mr. Ulrich traces the development of chamber music forms from the times of the canzone to contemporary works. The forerunners of the classical composers, starting with Haydn, occupy about half the book; from then on the important chamber music composers — Haydn, Mozart, and Beethoven have a chapter to themselves, as has the romantic period, Brahms and the decline of romanticism, and the contemporary composers. Music lovers should derive much information from the enthusiastic analyses of the Haydn, Mozart and Beethoven quartets. Mr. Ulrich's interest diminishes as the modern age approaches, though even there much information is present. One note to the author: it is Nicholas Rubinstein, not Rubenstein.

THE LITERATURE OF THE PIANO—A Guide for Amateur and Student, by Ernest Hutcheson. Alfred A. Knopf, Inc., N. Y. $5.

"For amateur and student" accurately describes the purpose of this book. Mr. Hutcheson has not set out to teach, or to explain exactly how this or that piece should be played. Instead he takes us through virtually all the standard piano literature up to modern times, describing his favorites, giving general hints on style and phrasing, and pointing out neglected items in the repertoire. The modern composers, save for brief mentions, are largely neglected. Mr. Hutcheson, rather conservative musically, has spent his lifetime with the classics, and to them he gives the greatest due. All pianists should investigate this book, especially those who think that the repertoire begins with the Appassionata and includes only the G minor Ballade and Second Rhapsody. Mr. Hutcheson's listings are plentiful and catholic, though in a book of this scope one always finds personal favorites left out. Of the nine lines devoted to Smetana, for instance, only three mention the piano music, and the Polkas are not mentioned at all. Too, there might have been a word in the Bach section about the various transcriptions (Tausig, Liszt, Busoni, D'Albert, etc.). Whether we like them or not, they are today an integral part of the piano literature.

THE TECHNIQUE AND SPIRIT OF FUGUE, by George Oldroyd. Oxford University Press. $5.50.

Only students and professionals will be interested in this book, which is a highly technical treatise on fugue. It not only surveys the standard interpretations of fugue-writing, but attempts to analyze the disputed sections in Bach's fugues in order to show that even though they do not follow accepted rules they are logical and correct. "If we cannot explain Bach, we must look for the confusion in our minds and not in his." Chapters include one on pre-Bachian composition, the lay-out of a fugue, observations concerning subjects, the countersubject, codetta, answer, exposition, episodes, and final section. The writing is painstaking, the explanations detailed. For the student, there is an appendix presenting a course of study, with 104 problems to solve.

For Oboe and Strings

LEGEND, by Ellis Kohs. Broadcast Music, Inc., N. Y. $2.

Ellis Kohs, a former student of Bricken, Wagenaar and Piston, is now on the faculty of Wesleyan University. He has scored this short work for solo oboe and string orchestra (the usual combination of violins, viola, cello and bass). His idiom is modern, and this quiet, reflective composition has a feeling of integrity. The placement of the solo oboe is calculated to show off its color and melodic nature, since it is co-operating with the stringed accompaniment, not fighting it.

For Winds and Brasses

MARCH, by Anton Dvorak. THREE MINUETS, by J. S. Bach, W. A. Mozart and F. Schubert. Edward B Marks Music Corp., N. Y. $1.50 and $1, respectively.

In 1878 Dvorak made his bow as a conductor of his own music, and the Wind Serenade, the first movement of which is here presented, was on the program. Dvorak scored the work for two oboes, two clarinets, two bassoons, contrabassoon (ad lib.), three horns, cello and bass. In the present edition, No. 20 of the Marks Educational Music Library Wind Series, alternate instruments are offered: flutes for the oboes, a third clarinet in lieu of a bassoon, a bass clarinet for the second bassoon, saxophones for the horns, and the omission of the strings. The score itself presumably follows the original edition, and parts are supplied for the original and alternate instrumentation. In Wind Series No. 22, three minuets have been arranged for four clarinets. The minuets are from Bach's B minor Suite, from Mozart's Flute Quartet in D, and from Schubert's Quartet in A minor.

For Cello and String Orchestra

CONCERTO IN A MINOR, by Antonio Vivaldi. Elkan-Vogel Co., Inc., Philadelphia, $2.

Vivaldi wrote this as a concerto grosso; it is Op. 11, No. 2 of the famous L'Estre Armonico. Bach made an organ transcription of the music, and concert pianists occasionally play the first movement. The present edition "is based on Vivaldi's original score and contains most of Bach's additions." The validity of such transcriptions aside, it is certain that cello students and amateurs would profit more from playing this sweeping and noble music than any amount of second-rate material written directly for their instrument.

For String Quartet

STRING QUARTET III, by Michael Tippett. Schott & Co., Ltd. Associated Music Publishers, Inc., N. Y. $2.50.

Michael Tippett is an English composer rarely performed in America. This quartet has five movements—grave e sostenuto leading to an allegro moderato; andante; allegro molto e con brio, lento; and allegro comodo. The part writing is complex, often building to quasi-orchestral proportions, there is a reliance on polyphonic effects (including a long fugal passage in the first movement), and there are polyrhythmic passages in one movement. Melodically and harmonically the work is uncompromising, but a strong individuality comes through. Only professional groups should study a work like this, though.

For Four Trombones

SCHERZO AND DIRGE, by Robert L. Sanders. Associated Music Publishers, Inv., N. Y. Miniature Score 50 cents.

A short piece in ABA form, this work has the Dirge (adagio) sandwiched between the Scherzo (moderato). In the latter section, Sanders takes a brief motto in six-eight time and tosses it impartially to the four trombones, which develop it in various means. The adagio is a modern-sounding, rather dissonant though richly-scored section. Sanders has managed his part-writing so that all the instrumentalists get a chance to deal with strands of melodic prominence.

For Violin and Piano

SONATA FOR VIOLIN AND PIANO, by Arnold Cornelissen. Elkan-Vogel Co., Inc., Philadelphia. $3.

An orthodox, conservatively written piece, this sonata, in D major, has three movements—allegro con brio, poco lento, and allegro amabile, ma non troppo presto. It is eclectic in style, with suggestions of Brahms and Cesar Franck. Obviously intended as a concert piece, the writing for both instruments is full, with some heavy sonorities. The lyric themes are graceful, and the last movement has an attractive swing.

For Violin (or Cello, Saxophone or Horn) and Piano

SONG OF THE BLACK SWAN, by Villa-Lobos. Edward B. Marks Music Corp., N. Y. $1.

Eric Simon has made an all-purpose number out of Villa-Lobos' atmospheric Song of the Black Swan. Since it is a slow, simple melody over a rapidly-articulated piano accompaniment, it is ideal for any instrument that can sustain a tone. Hence the present version, which can be played by violin, cello, B flat clarinet, alto saxophone in E flat or horn in F.

For Voice and Piano

FOUR RHYMES FROM PEACOCK PIE, by Theodore Chanler. Associated Music Publishers, N. Y. 60 cents and 50 cents each.

Four amusing Walter de la Mare poems are here set by Theodore Chanler, who has composed sensitive settings of real merit. The Ship of Rio, with a flowing accompaniment and a jaunty vocal line, gives a real nautical flavor. Old Shellover, a short and quite marvellous poem, is set with an air of mystery and lyric impulse. Cake and Sack is a jaunty song, set somewhat in old ballad style, and Tillie is a clever piece in waltz rhythm. This group is admirably adapted for concert use.

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EPITAPH and THE QUIET MIND, by Phyllis Tate. Oxford University Press; Carl Fischer, Inc., N. Y. $1.20 each.

Both songs use old English verses. Epitaph is a Raleigh lyric, while The Quiet Mind is attributed to Dyer. Both are admirable pieces of music. Epitaph, in a five-four rhythm, has a restless flow that emphasizes the moody quality of the words. The accompaniment to the Quiet Mind is very interesting: it has a slightly jaunty quality, despite the andante sereno marking, and some unexpected harmonic clashes that please but do not jar. Concert singers should investigate this pair.

For Piano Solo

DAS BACH-BUCH, edited by Waldemar Woehl. Pelikan, Zurich.

Fourteen simple Bach pieces, some divided into more than one entry (*e.g.*, three polonaises) are contained in this volume. The entries are taken from various sources, such as the Anna Magdalena Notebook, the suites, sonatas, Six Little Preludes, and others. This is an ideal introduction to Bach for young pianists, as well as an introduction to contrapuntal writing.

PETER AND THE WOLF, by Serge Prokofieff. Leeds Music Corp., N. Y. $1.

The piano reduction here is by the composer, and a text in English, French and Spanish has been supplied. Although the transcription is a little difficult for youngsters to manage (the stretches are often too wide, for one thing), most musically-inclined children should enjoy trying to play through it. And, of course, parents with a good working technique can amuse their offspring. Besides, the music is a lot of fun, for adults as well as children.

TOCCATA GUATEMALA, by Sam Morgenstern. Carl Fischer, Inc., N. Y. 60c.

As the name implies, this piece is built upon Latin American melodic snatches, with an ostinato bass and repeated figures giving the toccata flavor. The work is skilfully written (in the key of G major) and will make an attractive encore piece. It is not too difficult; though a strong wrist is needed, and there are a few four-against-three passages that have to be analyzed.

New Contract to Lift Record Ban

On October 27 agreement on the major terms of a 5-year contract ending the union's ban on the production of new records was reached by James C. Petrillo, president of the American Federation of Musicians and the representatives of the record companies. New records soon will be issued for the first time since the ban was invoked on Jan. 1, provided legality of the contract is shown by the Department of Justice under the Taft-Hartley Law.

The sudden decision to lift the ban came only two weeks after both sides announced a stalemate in negotiations. New proposals made by Milton Diamond, special counsel for the union, to David Sarnoff, chairman of the board of Radio Corporation of America, represented these compromises in the position formerly taken by the union and the record companies:

Mr. Petrillo agreed to forego his earlier demand that the companies pay royalties on all disks sold during the life of the ban. It was understood that records sold from Jan. 1 to Sept. 30 are to be exempt from any royalties.

The companies agreed to what was called "slight increases" in the fees to be paid on records selling at retail for more than $1. Fees on records retailing under $1 would amount to 1 per cent of the selling price.

Companies signing the contract include RCA-Victor, Columbia, Decca, Capitol, Mercury, King and M-G-M.

PICKUP CHATTER

(*Continued from page* 13)

Don Giovanni. Her voice is not always in perfect control above the staff, but her interpretation captures the dramatic qualities of the aria, in addition to a bit of characterization. Florence Quartararo makes her debut on records with the big Tacea la Notte aria from Trovatore. Her voice is a pleasing one, but lacks at present the maturity and grasp that it will have in a few years —if it is not overworked. Next month the remainder of Victor's and Columbia's operatic single discs will be discussed.

Long Playing Records

Among the newest Columbia long-playing records is a performance of La Boheme on two discs. This is a re-issue of MOP-27, released on 13 discs last May. The cast includes Sayao, Baccaloni, Tucker, Benzell, Cehanovsky, Moscona and others, with the Metropolitan Opera chorus and orchestra directed by Antonicelli. In many respects these two discs sound better than the originals—mellower, less surface noise. Some brilliance is sacrificed, but with a GE cartridge or its equivalent, the results should be superior. The records, unfortunately, have a new type of packaging. There is no flap on the container, which is an invitation to dust; and the two discs are so hard to remove that fingerprints are the result. Also on long-playing discs are the Beethoven Fourth Concerto with Casadesus and the Philadelphia Orchestra conducted by Ormandy (from the August list), and the Tourel Offenbach arias (reviewed above). The latter is a ten-inch long playing disc, coupled with two Rossini arias (Una Voce Poco Fa from the Barber of Seville; and Cruda Sorte, from L'Italiana in Algeri), which originally formed part of Miss Tourel's Columbia set M-691. R. K.

THE DANCE

(*Continued from page* 12)

ever asked for help, and we sincerely hope it will be the last. . . ." In the meantime activities in the little theater go on as usual. Taneo gave a program of Hawaiian dances on Oct. 27. La Meri and Juana will dance on Nov. 4, and on Nov. 12 Ted Shawn will give a lecture dance recital on the American dance.

Noami Aleh Leaf's fall tour opened on Nov. 3 in Toledo, Ohio, and her engagements will take her through Pennsylvania, New Jersey, New York, Tennessee and South Carolina. . . . Lisan Kay staged the dances for the London production of Lute Song. . . . Talley Beatty and Company gave a recital at the YW&YWHA Dance Theater on Oct. 24. . . . The Around the World with Dance and Song series presented annually at the American Museum of Natural History opened this season with Dance and Music of Hawaii interpreted by Huapala and Group. Other programs scheduled are Contrasts in Rhythm danced by Hadassah and Jean Leon Destine; Dances of Many Lands by La Meri and the Exotic Ensemble; Rhythms of Spain by Federico Rey, Pilar Gomez and Tina Ramirez; Dances of Japan and Korea by Tei Ko Ito and assisting artists; Picturesque Poland in Song and Dance directed by Bronislaw Matusz, and Dances of Indonesia by Soekoro and Company. The programs are arranged by Hazel Lockwood Muller.

The Choreographers' Workship gave its first concert of the season at the Carnegie Recital Hall on Oct. 24. Dances by Marion Scott, Alix Taroff, Ronnie Aul, Shirlee Clarke, Katherine Litz, Normand Maxon, Lin Pei-Fen and Helaine Blok were offered. . . . Another concert on the same day in the same hall was that of Miriam Marmein. She was assisted by Marjorie Carey and Alex Rubin. . . . Igor Schwezoff opened his own Ballet Studio on Nov. 1. . . . Theater Dance, Inc., held a preview of works at the Weidman Studio Theater on Nov. 7. There were new works by Alan Banks, Tony Charmoli, Nell Fisher, Eve Gentry, Ruth Harris, Jean Houloose, Betty Lind, Alix Taroff, and Olga Tarassova. The preview was given for the Advisory Committee, and works selected by the committee will be performed on Nov. 21 at the YMHA Dance Theater.

Bernice Frost on Tour

Bernice Frost began a lecture tour late in October, with appearances in Amarillo, Waco, San Antonio and El Paso, Tex.; Phoenix, Ariz.; Los Angeles, Long Beach, Pasadena, San Diego, San Francisco, Oakland, Berkeley, Calif. She will also hold private piano classes in Syracuse, N. Y., under auspices of the Fine Arts Museum in Abilene, Kan., under sponsorship of the Burford Studios; Dallas, Tex., Savannah, Ga., and other southern cities, returning to New York about March 1.

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VENICE

(Continued from page 5)

Gherado Macarini-Carmignani; and a Quartet by William Walton, played by the Quartetto Veneziano.

The third concert was entrusted to the care of Ettore Gracis, who conducted a chamber music ensemble formed of excellent soloists, well trained to face the difficulties of modern and ultra modern works. The program began with a rather problematic Sonata for 16 instruments by Giuseppe Rosati, which left the audience uncertain and perplexed. There followed a Cantata for soprano and six instruments by Marcello Abbado, on a Biblical text partly from the Apocalypse and partly from the Canticle of Canticles. Without doubt the young Abbado has a personality of his own, one that does not shrink from the most daring audacities and asserts itself with bold assurance. He seems to have really something to say, which is not the case with so many composers just now. Little by little he will find equilibrium and will speak in more assured language.

In Memory of Casella

The following work was by Virgilio Mortari: Two Funereal Psalms, dedicated to the memory of Alfredo Casella, for soprano and five instruments. The music, born from the sorrow of a friend deprived of another friend, is pervaded with deep emotion. Mortari is at his best here, and has composed true music —music that arises from an irresistible inward impulse.

The program closed with the Ottetto a fiati by Claude Pascal, humorous and gay, of a playful virtuosity; and with a Concerto for Two Pianos, Harp and Battery by Bruno Maderna, sometimes more like an earthquake than like music, but nevertheless revealing a lively inventive brain and a remarkable technical skill. The conductor was Ettore Gracis.

A really unique performance took place on the next day in the marvelous hall of the so-called Scuola di San Rocco, decorated by the immortal hand of Tintoretto. The chorus of the St. Antony Chapel came from Padua and sang sacred and profane music of the fifteenth, sixteenth and seventeenth centuries under the direction of Bruno Pasut. The prodigious paintings on the walls and ceiling of the auditorium formed an incomparable background for the manly and childish voices ascending in the air.

Debussy Commemoration

The Teatro La Fenice called us back for a concert dedicated to Claude Debussy, whose death in 1918, prevented him from seeing the end of the war that had inspired the poignant strophes of his Christmas of Homeless Children. For this celebration two works were chosen, one from the first and one from the last period — The Blessed Damozel and The Martyrdom of St. Sebastian. It was particularly touching to listen to the delicate and refined music that the lovely poem by Dante Gabriel Rossetti suggested to Debussy: melodies and harmonies bloom like petals of unworldly flowers, and always the accents of human love vibrate through the celestial spheres, with a penetrating nostalgic pathos.

The interpretation was under the direction of D. E. Inghelbrecht, with Janine Micheau, Eliette Schenneberg, and Maria Braneze as soloists, and Sante Zanon as chorus master.

Final Concerts

The last two symphonic concerts (the first had to be repeated, so great was its success) were entrusted to the care of Hermann Scherchen. He conducted, with the orchestra of the Venetian Conservatory, the monumental Art of the Fugue by Bach, the spiritual testament of the master of masters. It was an hour of spiritual elevation, and the sympathy of the public showed how intense the desire and longing for such pure and lofty music is in these days.

The second concert was an eclectic program with works by Mozart, Tartini and Verdi, which formed quite a contrast to modern works by Stravinsky and Milhaud. We heard an early work of the latter, a more African than Hellenic setting of Aeschylus' Coephorae. A fine composition by Verdi closed the evening—the Scala Enigmatica, a mysterious chorus "a bocca chiusa" (with shut mouths) of such magic that it had to be repeated. The vocal quartet consisted of Sonia Korn, Ennie Catunda, Kruss Maderno and Maurizio Pasquali. And cheers saluted the conductor and interpreters (soprano Ginevra Vivanti and violinist Luigi Ferro) as well as the orchestra and chorus of the Liceo Musicale Benede to Marcello.

Historic Societies Hear Margaret H. Smith

Last month Margaret Henderson Smith, soprano, was soloist for the annual convention of the United Daughters of the Confederacy at the Waldorf-Astoria, giving a special program of Southern songs in costume. She sang along with the showing of colored pictures of the Charleston Gardens by Edith S. Smith. Another recent appearance for the soprano was before the New York City Chapter of the Daughters of the American Revolution at the Hotel Plaza, with Evelyn Wetmore as accompanist. During the past summer she sang solos at St. Luke's Church, Forest Hills, N. Y., and at Elmhurst Baptist Church, Elmhurst, N. Y. On Oct. 1 Miss Smith began her season as a member of the choir at the Brick Church, and on Oct. 5 as a member of the St. Cecilia Club of New York, Hugh Ross, director.

One World Ensemble Begins Tour

The One World Ensemble, interracial, intercultural, and interfaith concert quintet, originated last year by Dick Campbell, New York concert manager, is composed of a Japanese-American soprano, Hideko Yoshino; Napoleon Reed, Negro tenor; Burton Cornwall, English basso; Elizabeth Dunning, Scotch-Irish contralto, and Werner Singer, German-Jewish music director. An extensive Midwestern tour was launched by the group on Oct. 15 in Detroit's Music Hall, when they were presented under the auspices of the Alpha Kappa Alpha Society. Oct. 18, they appeared at Orchestra Hall, Chicago, presented by the Free Religious Fellowship Association; Oct. 24, at the Cleveland, Ohio, Masonic Temple, under sponsorship of the Alpha Phi Alpha Fraternity. Later concerts are scheduled at Wilberforce State College and other colleges in the Midwest, before returning to New York in November.

Lecuona's Malaguena in Vocal Arrangement

Ernesto Lecuona's composition Malaguena, which has been performed in numerous instrumental arrangements, solo and ensemble, will have its first performance for voice on Nov. 20 in Carnegie Hall. The Cuban soprano, America Crespo, will sing it in a program given by Mr. Lecuona and his group of Latin-American and Spanish artists. She will also feature it in Washington and Philadelphia later in the month.

Miss Rosen in Two Premieres

Lucie Bigelow Rosen, thereminist, will appear on Nov. 21 at the National Gallery, Washington, D. C., with the gallery's chamber orchestra under Richard Bales. The program includes the Martinu Fantasy for theremin and six instruments, and the premiere of the Passacaglia for theremin and chamber orchestra by Nicolai Berezowsky commissioned for the League of Composers last year.

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IN SCHOOLS and STUDIOS

Academy Artists Active

At the autumn competitive auditions at the Academy of Vocal Arts in Philadelphia a scholarship was awarded to Marit Isene, young Norwegian soprano, who has come to the United States for operatic training.

The list of artists from the Academy who have apoeared in the professional field recently includes Graciela Silvain, who sang last season with the New York City Opera and was heard as Olympia in the Central City Opera Association's production of Tales of Hoffmann in July. This winter Miss Silvain will tour with the Charles L. Wagner Opera singing Rosina in The Barber of Seville. Andrew Gainey and Frank Cappelli will be heard alternately as Figaro in the same production.

Andrew Gainey sang at Central City in Tales of Hoffmann this summer, also with the Denver Symphony at Red Rocks, and in Provo, Utah. He returned East in time to substitute for James Melton on the Harvest of Stars program. Mr. Gainey who was engaged to sing Bob in The Old Maid and the Thief at the New York City Center last spring after Gian-Carlo Menotti heard him do the same role with the American Opera in Philadelphia, will do three performances with the City Center Opera Company this fall. In December he will be guest soloist with the San Antonio Symphony. Margarita Kenny, Argentine mezzo-soprano who has studied at the Academy for the past two seasons, has left for a series of concerts in France and Italy. Roy Wilde, baritone, was heard in a series of radio broadcasts in his home community, London, Ontario, during the summer and early fall.

Among the younger students, Emalee Earon has already appeared this season in a number of local recitals, the most recent being at the Pennsylvania Federation of Music Clubs Regional conference in Miss Earon's home town, Lock Haven. She was also heard in joint operatic recital with Warner Harms Oct. 11 in Morristown, N. J.

Enesco at Mannes School

The Mannes Music School has announced a series of twenty interpretation classes under Georges Enesco on Wednesday afternoons, beginning Nov. 17 and ending in April. The classes, which last from 3:30 until 8 or 9 o'clock, constitute a course in interpretation for advanced instrumentalists which means that Mr. Enesco will accept not only violinists but cellists, violin-piano duos, cello-piano duos, piano trios, string quartets or any chamber music group, provided that the players are sufficiently advanced so that time does not have to be spent on basic instrumental instruction. An audition committee will pass on all performing applicants. Only twelve performers or "performing units" will be admitted to the course.

Schmitz at Pupil's Debut

E. Robert Schmitz of the Schmitz School of Piano, San Francisco, arrived in New York recently to attend the Carnegie Hall debut on Oct. 26 of his pupil, Jacqueline Drucker, winner of the North American Prize for pianists. Following the recital, Mr. Schmitz departed for Montreal, where on Oct. 31 he gave a performance of his Concerto No. 1 for Piano and Orchestra over the International Broadcasting Company, which was short-waved to France. The pianist is now in various cities in the United States and Canada, conducting special classes and giving recitals. He will return to San Francisco for his appearance as soloist with the San Francisco Symphony, Pierre Monteux conducting, in Prokofieff's Third Piano Concerto.

Notes from Stueckgold Studios

Artist-pupils from the Stueckgold Studio who have recently been heard in operatic roles both here and abroad are Selma Kaye, soprano, in the title roles of Aida and Tosca with the Paris Opera; James Schwabacher, tenor, with the San Francisco Opera; Haymon Lutz, tenor, in Wagnerian roles with many European opera companies; and Walther Ludwig, tenor, as Belmonte with the Salzburg and Zurich festival productions of the Abduction from the Seraglio. A Wagnerian baritone specialist of the Berlin and Vienna State Opera, Jare Prohaska, has been appointed head of the Berlin Staatliche Hochschule für Musik vocal department, and Lee Winters, baritone, has been engaged to sing Amonasro in Aida and Tonio in Pagliacci with the New York City Center Opero. He recently gave 16 recitals in Mexico. Active in other fields are Joe Robinson, baritone, singing a leading role in the London Oklahoma company; Miklos Gafni, tenor, who has already given over 150 recitals in the United States and Australia since his New York Town Hall concert; Elizabeth Faucett, soprano, and Philip Bond, bass, who have concluded successful tours in Japan and the United States respectively. Mr. Bond was soloist in 30 orchestral concerts throughout the country.

Syracuse U. Has New Music Department Head

SYRACUSE, N. Y.—Dr. Alexander Capurso, for eight years connected with the Music Department of the University of Kentucky, has been appointed director of Syracuse University's School of Music.

Other new appointments include Felix Witzinger, pianist from Carlton College, as associate professor; Merrills Lewis, former chairman of the theory department of Furman University, associate professor; Dr. Irving Cheyette, who served on the summer music faculty at Syracuse University, remaining as dual professor of music and education; Arthur Poister, professor of organ and University organist (he held a similar post at Oberlin Conservatory for the past ten years); Prof. Sidney Sukoenig of the Juilliard School piano faculty also appointed to the Syracuse University music staff as professor of piano.

Ida Davenport Teaching

Ida Davenport, soprano, has opened a voice studio. Miss Davenport began her career singing in churches in Canton, Ohio, her home town, and Cleveland. In recital she has appeared in New York and other major centers throughout the country. She gave a Jenny Lind program over WJZ in the early days of the station.

EMMA ROBERTS,

mezzo-contralto, wearing her "musical hat," on which a patent is pending. The themes in front are from My Heart at Thy Sweet Voice (Samson and Delilah) and Hallelujah Chorus (The Messiah). (Photo by Stechbardt Studios)

EASTMAN SCHOOL OF MUSIC

Annual Symposium of American Orchestral Music: Seated, l. to r., Granville English, New York; Carl Fuerstner, Eastman School faculty. Standing, Clifford Julstrom, Western Illinois State College; Mark Fax, Howard University, Washington, D. C.; Dr. Howard Hanson, director of Eastman School and conductor of Symposium; Elliot Wesegarber, Woman's College, University of North Carolina; Carl Anton Wirth, recently of Iowa State Teachers College, Cedar Falls; Leland Procter, New England Conservatory of Music; Lyndol Mitchell, Greenville, Ala.

Baldwin-Wallace Has New Faculty Members

BEREA, OHIO.—Additions to the faculty of the Baldwin-Wallace Conservatory of Music include Edmund B. Wright, instructor in organ and assistant to the director of the Conservatory; and Frederick C. Ebbs, college band and public school music. Mr. Wright, a Baldwin-Wallace alumnus, has also studied with Marcel Dupre, taught at Hollins College in Virginia, and was Dean of the Southwest Virginia Chapter of the AGO. Mr. Ebbs graduated from Baldwin-Wallace, and later studied at University of Michigan. He has been guest conductor for the University of Michigan Summer Session and last summer held a similar position at Arthur Jordan Conservatory.

An important event in the season's concerts at the Conservatory was the program of organ music by Marcel Dupre on Oct. 20.

Awards Offered Young Kansas Musicians

The Wichita (Kan.) Symphony Society is offering awards to musicians under 23 years of age, residents of the State of Kansas or enrolled in a Kansas college or university. The Society extends the Naftzger Young Artist Award, $300, to the one chosen from all contestants as the finest young artist; the Naftzger Vocal Award, $150, to the winner in the vocal division; and the Naftzger Instrumental Award, $150, winner in the instrument division. Auditions will be held in Wichita, Dec. 29. Entry blanks may be secured by writing the Wichita Symphony Office, 213 South Water, Wichita, Kan., and must be filed not later than Dec. 15.

L. A. Conservatory Commencement

LOS ANGELES.—Four Bachelor of Music degrees and five diplomas were awarded at the annual commencement exercises of the Los Angeles Conservatory of Music and Arts, Oct. 19. President Emeritus Irene Carter Oates presented the candidates and Dr. Oscar Wagner, president of the Conservatory, conferred the degrees and diplomas. The graduation ceremonies opened with a program by the candidates, including a Clarinet Quintet composed by Lionel Taylor, one of the graduates; Beethoven's Sonata for Piano and Violin in G Major, with Lionel DeLeon, pianist, and Phillip Davidson, violinist; Mozart's Concerto in D Major for Piano and Violin, and the Wieniawski-Kreisler Caprice in A Minor. Candidates for the Bachelor of Music were Phillip Davidson, John Habash, Maurice Mercer, and Lionel Taylor. Candidates for the diploma were Bourke Colvig, Patricia O'Kane, Martin Paich, Sam Rice, and Leonard Truman.

Liszniewski Pupils on Faculties

Dr. Karol Liszniewski, of the artist faculty of the Cincinnati Conservatory of Music, is teaching large classes in piano repertoire, ensemble, and accompanying.

Many of his graduate pupils occupy teaching positions, including: Maribel Benton, Ward-Belmont, Nashville, Tenn.; Gloria Bonvechio-Keister, Iowa State Teachers College, Cedar Falls, Iowa; Charlotte Erwin-Kemp, Cincinnati Conservatory of Music; Shirley Lampton, Queens College for Women, Charlotte, N. C.; Peggy Neighbors, Hendrix College, Conway, Ark.; Frances Sarullo, Potomac State Teachers College, Keyser, W. Va.; Mildred Seay, Memphis (Tenn.) College of Music; Rebecca Shoup, Cincinnati Conservatory of Music; Lavelle Thompson-Jones, Marshall College, Huntington, W. Va.; Tilden Wells, Ohio-Wesleyan University, Delaware, O.

Frances Mann Presents Enid Miller

Frances Mann presented Enid Miller in the first program of her Young Pianist's Series on Oct. 31 at Carnegie Recital Hall. Miss Miller showed talent and reflected credit on her teacher in a list of Beethoven, Debussy, Dello Joio, Lourie, Stravinsky and Schumann.

D. B.

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Many Countries Hear Sperber Singers

Herta Sperber is teacher of singers currently heard in many countries. Robert Shilton, baritone, has returned from South America, where he appeared in concert and in a series of broadcasts in Caracas, Venezuela. Vera Aver, soprano, leaves for Europe this month, with performances scheduled in England, Switzerland, France, Belgium and Hungary. Alfred Hopkins, tenor, for the past three years soloist at Grace Church, was heard in an all-Schubert program in White Plains, N. Y. On Nov. 3 he appeared in a Gretchaninoff Program given in honor of the composer's 84th birthday by the faculty of the Westchester Conservatory of Music.

HERTA SPERBER

Suzanne Baillard, mezzo-soprano, gave two programs of French and early English music in her native Canada. Dorothy Gallo, soprano, sang with the Community Civic Opera in a benefit for Bellevue Medical Center and appeared with the Sorey Opera Troupe in Carnegie Recital Hall.

In Providence, where Miss Sperber teaches at the Rhode Island Conservatory of Music, Nicholas Lanni, tenor, sang at a Testimonial Concert in honor of Pastore of Rhode Island. John Boland is tenor soloist at St. William's Church. Marion Barnet, soprano, appears regularly with the Abbot Singers on the air and is soprano soloist at St. Brendan's Church. Alice Morradian, soprano, is soloist at the Armenian Church and Irene Kanazewitch at the Ukrainian Church in Providence. Appointed teacher of voice and music, Langley High School in South Carolina, is Lillian Johnson, soprano.

School to Train Cantors Opens

The Hebrew Union School of Jewish Sacred Music, which opened on Oct. 16 in the New York headquarters of the Hebrew Union College-Jewish Institute of Religion, is announced as the first institution in America for the training of cantors and other musical functionaries of the synagogue. The school was established last summer by the Hebrew Union College and the Society for the Advancement of Jewish Liturgical Music, with the aid of a grant by Temple Emanu-El. It aims to serve the entire Jewish community, regardless of sectarian differences, and will concentrate in the beginning on the training of cantor-educators, and plans to expand to train directors of music, choir leaders, organists and other musical personnel. Dr. Abraham N. Franzblau, dean of the school, is also dean of the Hebrew Union School of Jewish Education.

Dolores Doris Introduced

Dolores Doris, young mezzo-soprano from Philadelphia, on Oct. 15 was introduced to an invited audience at the New York studio of her teacher, H. Maurice-Jacquet. She showed musical taste

DOLORES DORIS

and a full, well controlled voice in numbers by Stradella, Scarlatti, Paisello, Schumann, Wagner, Strauss, Gluck, Debussy, Meyerbeer, Poulenc, Barber and Nordoff. Operatic arias seemed her most favorable medium. Mr. Jacquet was at the piano. D. B.

Nin-Culmell at U. of Calif.

Joaquin Nin-Culmell, on leave of absence from Williams College, Mass., this season is on the teaching staff of the Department of Music of the University of California as visiting professor. Recently he made several concert appearances, with others scheduled in November and December. In the spring he will conduct the University Orchestra, and will be piano soloist with the ensemble under Albert Elkus, chairman of the Music Department. His Sonata, Quintet, and Concerto all for piano will be presented by the Chicago Manuscript Society.

SCHOOL NOTES

Dr. Herbert Graf, stage director of the Metropolitan Opera House, has been awarded a University of Minnesota fellowship to write a book about opera. Tentative title of the volume is Opera for the People. The award was announced by Dr. Theodore C. Blegen, dean of the University's graduate school.

La Puma Opera Workshop (formerly the Mascagni Opera School) is sponsoring a contest for scholarships, the winner to receive a full scholarship for six months opera training and one appearance in a complete opera performance. There are four part scholarships, one each to a soprano, a contralto, a baritone and a bass Josephine La Puma directs the Workshop.

Charlotte Mullens, cellist, and Loy Van Natter, baritone, with Alfred Patten at the piano, were artists on the "Kellogg Gems" series at the Little Theatre, Oct. 25.

A pamphlet, entitled Subtle Relaxation, has been copyrighted by Effa Ellis Perfield, with the sub-title "Reveals Secrets that Produce Artistic Piano Playing."

The Alcaro Symphonic Accordion Orchestra which gives training to advanced players in technique, orchestral work and repertoire, needs accordionists and violinists. Those wishing to join should contact Alfred Alcaro, the director, at his studio in the Bronx.

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